

★ PHOTOPLAY

February ♥ 15¢



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TELEPHONE 46 MASS
BROOKLINE

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photos and Facts

Hollyw

Jane Powell

*Skin that says
"I do!"*

**A softer, clearer skin is yours
with your First Cake of Camay!**



*This lovely Camay Bride is
MRS. JULES ALEXANDER, the former Jean Pugsley
of Rochester, N. Y.*



Lovelier shoulders—lovelier you!

Bathe with Camay, too—give your arms and legs and shoulders Camay's gentle care. With the daily Camay Beauty Bath, you're lovelier from head to toes—touched with Camay's flattering fragrance.

Even the color camera can't do justice to Jean Alexander's vivid coloring—her dark hair—her hazel eyes. Yet, the feature that holds your gaze is Jean's complexion. Her *first cake* of Camay gave it a new and captivating smoothness!

"Camay's a heavenly beauty soap," she exclaims. "Why, my skin grew

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This bride's beauty treatment can reward you, too! Your *first cake* of Camay will bring new beauty. Change to regular care... use gentle, rich-lathering Camay alone. Use no lesser soap than Camay—and you'll soon have a smoother, clearer skin.

**Camay—all that
a beauty soap should be!**

Camay's so mild—so quick with its gentle lather! And the "Beauty-Bath" size is Camay at its luxurious best. Big and economical—that's the size of it! More rich lather—that's the beauty of it!



Camay

the Soap of Beautiful Women



You can keep your whole mouth healthier, more wholesome—even your breath sweeter, cleaner—by guarding against tooth decay and

gum troubles *both*. So don't risk halfway dental care. Always use two-way Ipana cleansing* for better all-around mouth protection.

Fight tooth decay, guard your gums— to keep your Whole Mouth Healthier!



Teach your children two-way Ipana care

To help your youngsters grow up with healthier, cleaner mouths, show them how to fight tooth decay and guard their gums, too. Remember, tooth decay hits *9 out of 10* children before the age of six. And later in life, gum troubles cause *more than half* of all tooth losses. So start your children on the Ipana way to healthier teeth and gums. Ipana is another dependable Bristol-Myers product.

Two-way Ipana cleansing* helps protect your teeth and gums both!

Are you doing all you should to keep your whole mouth healthier? Not unless you follow the advice of dentists—fight tooth decay and guard your gums, too.

***You help guard your teeth and gums BOTH—by brushing and massaging the way your dentist directs—and by using famous Ipana Tooth Paste.**

No other tooth paste—ammoniated or otherwise—has been proved more effective than Ipana to fight tooth decay. And proper massaging with Ipana does more than that—its cleansing action actually helps keep your gums healthy, too.

Remember, with Ipana cleansing you can get the doubly-protective care that dentists say you need for a healthier mouth.

Start using Ipana today—to keep your *whole* mouth *healthier*. You'll like Ipana's flavor, too—so refreshing. Get Ipana now!

SAVE! Buy the big economy size Ipana!



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For healthier teeth, healthier gums

More

"glory lights"
in your hair



Unbreakable
Plastic Bottle

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shampoo formula leaves your
hair shining clean, dandruff free,
easy to manage. And perfumes
your hair with famous Old Spice!

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New York Toronto

FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE - GOERS FOR 39 YEARS

PHOTOPLAY

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tempt a bold
adventurer!



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treacherously at
the master spy!



EXCITEMENT!
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palaces yield
forbidden secrets!



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Earth-shaking
avalanche engulfs
enemy warriors!

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KIM

Color by
Technicolor

Filmed against authentic
backgrounds in Mystic India!

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ERROL FLYNN

WITH

DEAN STOCKWELL

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THOMAS GOMEZ · CECIL KELLAWAY · ARNOLD MOSS · LAURETTE LUEZ

Screen Play by LEON GORDON, HELEN DEUTSCH and RICHARD SCHAYER

Directed by VICTOR SAVILLE · Produced by LEON GORDON

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Tonight! Show him how much lovelier
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**BETTER THAN
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Leaves hair sparkling, starry-bright... no dulling soap film with Lustre-Creme Shampoo! And it lathers lavishly even in hardest water.

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Leaves hair fragrantly clean, free of loose dandruff. Unlike many oil shampoos, Lustre-Creme needs no special rinse.

**BETTER THAN
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Leaves hair silken soft, manageable, easy to curl. Lustre-Creme is easier to use. Contains LANOLIN... is not harsh or drying. Try Lustre-Creme Shampoo today—be his dream girl tonight!



Kay Daumit's secret formula with LANOLIN. Jars and tubes, 27¢ to \$2.

World's finest shampoo—a beauty creme-blend with LANOLIN

Readers Inc.

Cheers and Jeers:

Let us have more films like "Mister 880." That picture was not only interesting with acting and direction but was very, very informative. As a former Los Angeles, Cal., police officer, investigator and now a bonded detective, you can imagine how this picture held my interest.

MARTIN H. HERLICK
Phoenix, Ariz.

I was very much burnt up by what Beverly Hankenson (November Photo-play) said about Susan Hayward's hair. I am a beautician and I think Susan's hair is beautiful. The messier it is, the better it looks.

ELAINE CARDINALE
Long Branch, N. J.

Recently I saw Jose Ferrer in "Crisis." Mr. Ferrer always enriches any picture in which he appears. My only regret is that he is always cast as a weakling or villain. Just once, couldn't Hollywood give him the part of a "good man"?

DOROTHY BROOKS
Jamaica Plain, Mass.

Casting:

They will probably make Hemingway's novel, "Across the River and into the Trees," into a motion picture. Why not Clark Gable for the fifty-year-old Colonel—Debra Paget as the beautiful young Italian Countess he loves?

DAVID JOHNS
St. Catharine's, Ont., Canada

Shirley Temple, beautiful in Technicolor, would make a vivid, young and believable *Juliet*. A version of Shakespeare's immortal play with Shirley and Farley Granger as *Romeo* would be as great, or greater, than the delicate Shearer-Howard version. The point is, if Shirley hadn't been a child star, producers would probably "discover" her and acclaim her dramatic acting ability to the skies!

MARJORIE MCMASTER
Waco, Tex.

Why not make a film on the Crosby story and have Der Bingo's eldest play the necessary youth roles, then Bing can take over from thirty on!

KAY BEADLE
Albuquerque, N. M.

Readers' Pets:

William Holden deserves acclaim from every corner. What looks! What acting! Stupendous, colossal—*ad infinitum*. He can portray latent brutality and extreme sensitivity with the flick of a camera. Sheer charm exudes all over the place.

MRS. D. M.
Auburn, N. Y.

Why do June Haver and Doris Day always get top billing over Gordon MacRae? In "The Daughter of Rosie O'Grady" and "Tea for Two" Gordon has never been given the starring role. He is a wonderful actor and he is also a marvelous singer. I think that in the future he should have more recognition.

BEVERLY RICHARDS
Long Beach, Cal.

(Continued on page 6)

...**"Let's live for today"...**



It was love at first sight... for
a lonely man and a lovely girl...
in the world's most romantic place—
Capri! And amid its spellbinding
beauties their love grew!

Joan Fontaine Joseph Cotten in

HAL WALLIS'
production

September Affair

"It Happened in Capri"

Also starring

FRANCOISE ROSAY

ROBERT ARTHUR • Directed by

Screenplay by Robert Thoeren • From a Story by Fritz Rotter and Robert Thoeren • A Paramount Picture

with

JESSICA TANDY

WILLIAM DIETERLE



"I fell for the same man 12 times!"

says **RHONDA FLEMING**, co-starring in
"THE REDHEAD AND THE COWBOY" · A Paramount Picture



"This scene for 'The Redhead and the Cowboy' was rougher on my hands than housework. The director had me fall 12 times before he said: 'Take!'"



Tugging at a horseshoe nail left my fingers raw ...



But I smoothed my hands with Jergens Lotion ...



So they were lovely in romantic closeups."



Being a liquid, Jergens is absorbed by thirsty skin.

CAN YOUR LOTION OR HAND CREAM PASS THIS FILM TEST?

To soften, a lotion or cream should be absorbed by upper layers of skin. Water won't "bead" on hand smoothed with Jergens Lotion. It contains quickly-absorbed ingredients that doctors recommend, no heavy oils that merely coat the skin with oily film.

Prove it with this simple test described above ...



You'll see why Jergens Lotion is my beauty secret.

More women use Jergens Lotion than any other hand care in the world

STILL 10c TO \$1.00 (PLUS TAX)

(Continued from page 4)

Jolson Encore:

Please let's have one more Jolson story right up to the death of our beloved Al. I'm sure it would be one of the best loved movies ever made. It would also be a great tribute to one of the nation's best loved singers—Al Jolson.

K. RICHARDS
 Flint, Mich.

Question Box:

Would you please tell me who played Joanne Dru's husband, Larry, in "711 Ocean Drive," and something about him? Also could you print a picture of him?

MISS HELEN CAMPBELL
 Pontiac, Michigan

(His name is Donald Porter and he was born in Oklahoma, 9/24/13. He is 6'1", weighs 170 lbs.; has brown hair and eyes. He is married to Peggy Converse, has a son, Skip, and a daughter, Melissa. He made his picture debut in "Top Sergeant" in 1942.)



Could you please give us some information about Arthur Jurado? He played Angel in "The Men." We thought he was wonderful (looks, acting and everything).

CHARLENE VOIGT
 CAROL LUGAR
 Berkeley, Cal.

(Arthur Jurado, born in Redondo Beach, Cal. 7/28/23, of Mexican descent, is one of the forty-five real paraplegics who played themselves in this picture. He went overseas Nov. 27, 1944 (a week after his marriage) and flew many missions as a co-pilot on a B-24, without a single mishap. At the end of the war, returning on a B-17, engine trouble developed and in the forced landing in the ocean, Arthur's spinal cord was severed, making him a paralytic for life. Shortly after his return to California, he and his wife were divorced. He has been studying physics at UCLA since June, 1947, to become a radio engineer. Mailing address: c/o Stanley Kramer Productions, 846 N. Cahuenga Blvd., Hollywood 38, Cal.)

How about a picture and some "vital statistics" on Charlton Heston? I have just seen him in "Dark City," and he is terrific. Where could I write to him?

SHIRLEY L. ARMSTRONG
 Philadelphia, Pa.

(He is 6' 2", weighs 205 lbs., has blue eyes and brown hair. He is married. Next picture, "The Greatest Show on Earth." Write him c/o Hal Wallis, Paramount, Los Angeles, Cal.)



Could you please tell me if Gene Kelly plays in "An American in Paris"? If so, does he have the starring role?

JUDY MADERE
 La Place, La.

(Yes, Gene Kelly is the star and his leading ladies are Leslie Caron, Nina Foch).

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However, our space is limited. We cannot therefore promise to publish, return or reply to all letters received.

The kiss of a Klansman...!



"I GOT POWER—I'M A
BIG GUY IN THIS TOWN...
I'M A MEMBER OF THE
KU KLUX KLAN!"

This is
the story of a
pretty girl who spends
the night in a "friendly"
little town... Suddenly
out of the dark she
is faced with the fear
only a girl can know.
Here is a picture more
tense than words
can describe --
as fresh as the ink on
tomorrow's headlines!

WARNER BROS.

"Storm Warning"

NOT A STORY OF TEN YEARS AGO—OR TEN MONTHS AGO--A STORY OF TODAY!

STARRING

GINGER

ROGERS

RONALD

REAGAN

DORIS

DAY

STEVE

COCHRAN

PRODUCED BY JERRY WALD

written by Daniel Fuchs and Richard Brooks

DIRECTED BY STUART HEISLER





READER'S DIGEST* Reported The Same Research Which Proves That Brushing Teeth Right After Eating with

COLGATE DENTAL CREAM STOPS TOOTH DECAY BEST

Reader's Digest recently reported the same research which proves the Colgate way of brushing teeth right after eating stops tooth decay best! Better than any other home method of oral hygiene!

Yes, and 2 years' research showed the Colgate way stopped *more* decay for *more* people than ever before reported in dentifrice history! No other dentifrice, ammoniated or not, has proof of such results!

LATER—Thanks to Colgate Dental Cream

FAMILY LIFE IS FAR MORE PLEASANT WITH A TUBE OF COLGATE'S PRESENT!



- Use Colgate Dental Cream
- ✓ To Clean Your Breath
- ✓ While You Clean Your Teeth—
- ✓ And Help Stop Tooth Decay!



*YOU SHOULD KNOW! While not mentioned by name, Colgate's was the only toothpaste used in the research on tooth decay recently reported in Reader's Digest.

WHAT SHOULD I DO?

your problems answered

by CLAUDETTE COLBERT



Claudette Colbert's next picture is "Bonaventure"

DEAR Miss Colbert:

I am deeply in love with a nice boy and we have been planning to be married in June. I am a beauty operator, so my fiance's mother came to me to have her hair done. When she left the shop, she told the cashier that there was no charge, because I was practically her daughter-in-law so I would do her hair free. As I work on a percentage basis, I had to pay the shop fee for my fiance's mother.

The next time she made an appointment, I explained that she would have to pay for her work as every customer did, so she suggested that I come to her house and do her hair. I agreed, but that night I was so tired I simply couldn't work for an additional two hours. I telephoned and explained, and she was very nice. She said the next night would be all right, and why didn't I join them for dinner.

I did, and was somewhat surprised to find that "dinner" consisted of some kind of a fish sandwich and a can of beer, which I do not drink. My fiance wasn't at home because it was his bowling night.

The following week I refused to do her hair, and the result was that she made a terrible fuss to him, and he came to me about it. I told him that I didn't think it was right to start our life with the understanding that I had to do his mother's hair every week in addition to my work at the shop, but he said families have to help one another.

Miss Colbert, do you think it would be possible to have a happy marriage with this type of mother-in-law in the picture?

Elva M.

To be blunt about it, I suspect that this woman threatens any marriage her son may make. She has no right to expect such a favor of you. If you were to volunteer your services, and if it were your privilege to choose the time, the place and the working conditions under which you provided this free service, there might be some justification.

If the son were a different type of person, a man capable of being independent of his mother and thinking fairly, a marriage with him might work out, but his action in this case suggests he would side with his mother in any disagreement.

Claudette Colbert

Dear Miss Colbert:

I am fifteen and I'm going around with a very nice boy. When I met this boy, about six months ago, I was running around with some girls who didn't have a very good reputation. One day I went with my particular girl friend to a department store. Well, I guess I knew we were shoplifting, but I didn't think there was any harm in it, just as long as we didn't get caught.

However, the store dick caught us and took us to the police station, so now we are on probation.

My boy friend heard about this and asked me. I told him it wasn't true. Now I'm worried. Suppose he should find out that I lied to him? Would he still want me for his girl if he knew I had a record?

I have never taken another thing since I learned my lesson that you are likely to get caught, and I never will steal again.

Romolo R.

The evil thing about stealing is not that you are likely to be caught and punished. The evil goes far deeper than that. As you know, one of the ten commandments is "Thou Shalt Not Steal," so taking something which belongs to another is an offense against God. Even if you weren't caught by the authorities, you would be in serious trouble with your own conscience. Aside from the solemn religious importance of this problem, one must face the fact that anything done furtively, cheatingly, and with intention to benefit oneself at the expense of another person actually causes a disease of personality. Although the sickness cannot be seen, it is as real as a broken arm.

I'm glad you wrote to me, because it indicates that your nature is essentially honest. Don't you think you could go to this boy and tell him the truth, exactly as you told me? Ask him to keep your secret, and assure him that you have learned your lesson. Surely he will respect your courage in facing your difficulty, and he will know the facts in case someone, at some future time, seeks to hurt you by informing him.

Claudette Colbert

Dear Miss Colbert:

Since I was a tiny child I have wanted to be in show business. I have taken singing, dancing, and dramatic lessons. I had the lead in a school play that ran five nights.

My teachers and friends have encouraged me to continue a dramatic career, but my parents want me to quit thinking about it because they say it is a bad business and that I would lose (Continued on page 11)

Next Month—PHOTOPLAY'S GOLD MEDAL WINNERS



She lives by the code
of the *Vendetta!*

LOVE is wild...
LIFE is violent...
DEATH is cheap!

HOWARD HUGHES'
production

Vendetta

starring **FAITH DOMERGUE**

and introducing **GEORGE DOLENZ** with **HILLARY BROOKE** • **NIGEL BRUCE** • **JOSEPH CALLEIA**
HUGO HAAS • **DONALD BUKA** • Directed by **MEL FERRER** • Screenplay by **W. R. BURNETT**



YES!

NO!



YES, I ALWAYS RINSE

—AND MY **TIDE** WASH IS ALWAYS SO SWEET AND CLEAN!

NO RINSING FOR ME!

LOOK HOW DAZZLING CLEAN **TIDE** GOT MY WASH WITHOUT RINSING!

WITH-OR WITHOUT RINSING—

Tide does a better washing job than any soap on earth!

Whichever way you wash — **Tide** gives you
WHITE, BRIGHT, DAZZLING CLEAN CLOTHES!

Yes, Tide lets you wash whichever way *you* prefer... and does a *better* washing job than any soap you can name! Tide, unlike soap, forms no sticky, dulling soap film. And Tide actually *dissolves* dirt out of the clothes... holds dirt *suspended* in the sudsy water! Wring out the clothes — dirt goes, too! And you hang up the kind of bright, *clean* wash that makes neighbors look twice! Try it and see! Get Procter & Gamble's Tide today — there's nothing like it!

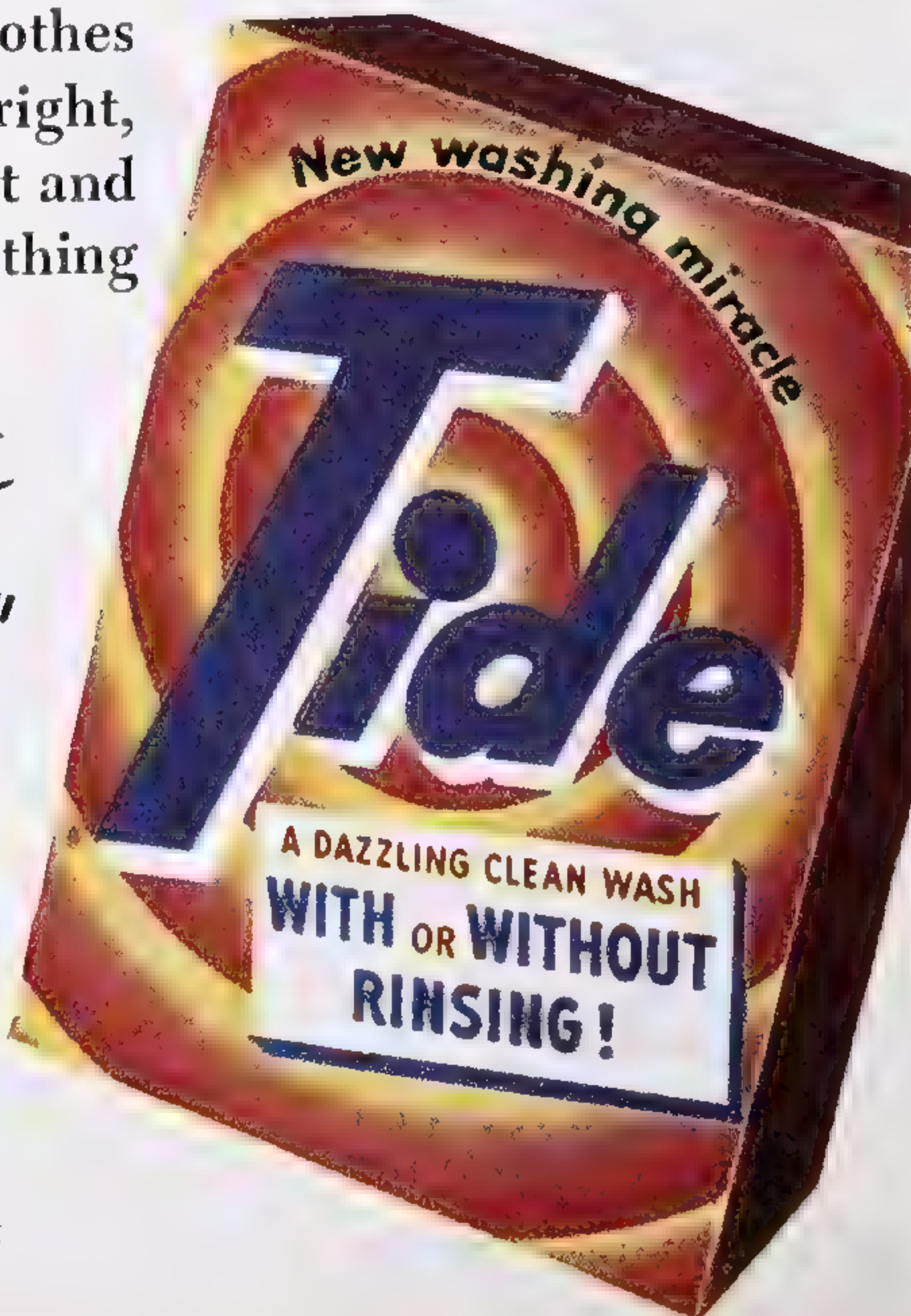
Never before **Tide** could you wash your heaviest, dirtiest clothes **SO CLEAN!**

- Leaves no soap film ever!
- Miracle clean clothes — with or without rinsing!
- Dazzling white clothes — with no bleach or bluing!
- Soap-dulled colors come bright and fresh!
- Clothes dry soft — iron beautifully!
- And Tide is *safe* for all washable colors — all washable fabrics — rinse or no rinse!



"Tide gets clothes so white and clean — it's like a present every washday!"

says Mrs. Carrie Marshall, Brooklyn, N. Y.
"Every washday I feel like saying a big thank you... 'cause the way Tide gets clothes so white and *clean* is just like getting a present! Then I have to say another thank you on ironing day, for Tide-washed clothes dry so sweet-smelling... so soft and fluffy... just right for ironing!"



(Continued from page 8) my morals before I could be a success. Naturally, I don't want to become immoral in order to gain fame, but somehow I don't think that sort of thing is necessary.

Please tell me one other thing: Why does one have to have "pull" to get into show business? Why can't an honest, clean, hardworking, talented newcomer get a break without having to know the "right people?"

I'll bet you a dollar you don't have nerve enough to print truthful answers to my questions.

"Anxious"

I'm certain you didn't mean to be rude in your letter, which was much too long and too bitterly critical of Hollywood to print in full. I'm sure you didn't stop to realize that I—to whom you came for an answer—am very much a member of the film colony. You must have had confidence in me to write at all, placing your queries, so I will ask you to extend that confidence to the majority of those who work in motion pictures.

Please realize this: At Metro-Goldwyn-Mayer there are over five thousand employees. Twentieth Century-Fox employs a similar number. Warner Brothers usually has about four thousand on the payroll. Columbia, Paramount, RKO, Monogram, Republic, and the many independent producing companies employ many thousands more. Altogether, if those working in motion pictures were gathered in one city, entirely separate from all other parts of Los Angeles, that city would have a population of forty to fifty thousand persons. The vast majority are exactly like the people in any other city of similar size in America.

Of course a girl can retain her ideals and her integrity and succeed in show business. Of course hard work, talent, and honor pay off.

In almost every case, those who tell you differently are suffering from a bad case of sour grapes. A person who fails seldom has the courage to admit that he wasn't good enough to make a place for himself; it is much easier to blame the morals or the meanness of others.

Don't be fooled by cranks, failures and gossipmongers: the old rules still stand. Sincerity, idealism, hard work and talent may be relied upon, always, to bring success.

Claudette Colbert

Dear Miss Colbert:

I am twenty years old and have been married for two years to a very nice man. We have a wonderful son, fourteen months old.

Here is my problem: I am not in love with my husband. I know now that when I married, I was merely an infatuated schoolgirl, and the idea of getting married before my girl friends did, seemed glamorous.

My husband knows that I am not in love with him, yet he is very good to me, providing everything he can, and he is an adoring father. I have been doing my best to make a go of our marriage, but it is so dull. Housework is the same day after day, and so is taking care of a child. My girl friends are still having fun.

My main worry is about our baby because he just adores his father. However, I keep wondering if it wouldn't be worse for him to live in a house without love, than to live in one without a father.

Dora M.

Occasionally, when this column discourages the serious romance of a teenager, I receive a resentful reply from a girl under twenty who points out with

considerable vigor that age has nothing to do with maturity.

In a way this is true, but the truth depends upon the individual, and often an individual—enthralled by the newness of her reaction to a goodnight kiss—overestimates both her sincerity and the extent of her stamina in the daily test of marriage.

Marriage is not, and cannot be, a protracted love feast. No one can be in love twenty-four hours a day. Marriage must be a business partnership, a social partnership and an emotional partnership managed in such a way that a man and a woman may derive from it more stability, more comfort, more ability to contribute to the general good, and more personal enjoyment for themselves and their children than they might otherwise have.

Your letter gives me the impression that you are a fortunate girl, married to a fine man. Don't do anything foolish to ruin your life. Give yourself time to grow up.

Claudette Colbert

Dear Miss Colbert:

I used to live in a very large city, but my father was transferred to this small town, so I had to start over again here. I don't know what made me do it, but I set out to impress the girls and fellows at school. I tried to smoke when I was out on a date. I also confided to several of the girls that I was engaged to a very wealthy boy in the city where I used to live and I said he wrote to me every day. I also said that he sent me presents.

I sort of fell for one boy in school and he for me. He asked me to go to the big event of the school year, the Junior-Senior Prom. However, a week before the Prom, his mother found out some of the stories I had been telling (she is the postmistress in this little town and she knew I wasn't getting insured packages every week) and told this boy she didn't respect me. He asked me to let him out of the date, which I did, of course, and he took another girl while I sat at home.

I realize what a mistake I made, but how can I change things and be accepted by my school friends in spite of what I have done?

Molina H.

It may take a little time, but I am sure that your present state of mind and behavior will win back all the friends you have lost. If you continue to profit from your mistake, you will be a changed person and everyone will notice it.

Don't worry—simply be sincere, natural, and interested in other people instead of yourself and you will be welcomed everywhere.

Claudette Colbert

.....

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

CLAUDETTE COLBERT?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

.....

Mona Freeman co-starring in
"Branded" a Paramount Picture
color by Technicolor

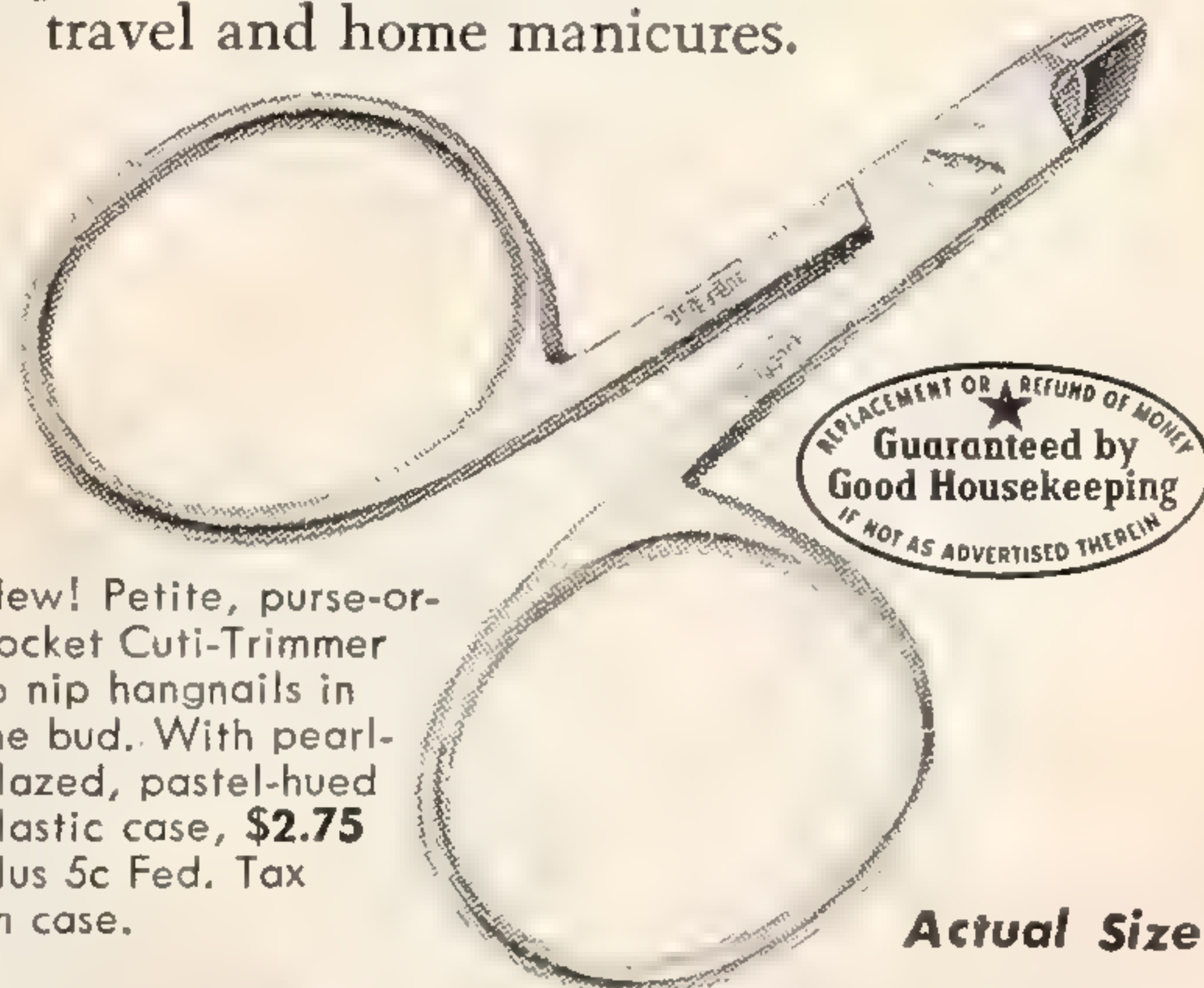


"Mona Freeman's
hands
get La Cross care"



says FRANCES JACOT
Studio Manicurist
Paramount Pictures, Inc.

"To appear in camera close-ups, a manicure must be perfect. And it takes instruments of La Cross precision quality to give the perfect manicure," says Miss Jacot. That's why so many professional manicurists prefer La Cross to other manicure instruments. And that's why stars like Mona Freeman, whose hands get La Cross salon care, choose La Cross precision instruments like the purse-size Cuti-Trimmer, for travel and home manicures.



New! Petite, purse-or-pocket Cuti-Trimmer to nip hangnails in the bud. With pearl-glazed, pastel-hued plastic case, \$2.75 plus 5c Fed. Tax on case.

Actual Size

La Cross
America's Finest Manicure
Instruments Since 1903

YODORA

the gentler cream deodorant that works

2 WAYS



stops

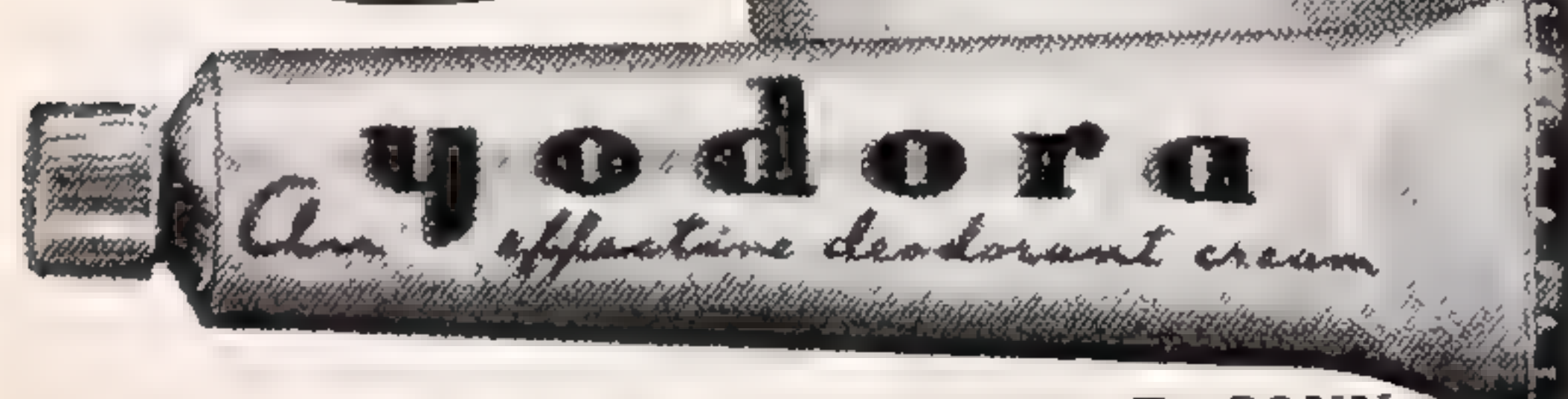
perspiration odor

instantly, efficiently. Does not merely mask it with a fragrance of its own. Trust Yodora for clock-round protection.

softens

and beautifies underarm skin

because of its face cream base. Keeps underarm fresh and lovely-looking for new sleeveless fashions. Safe for fabrics, too. Tubes or jars, 10¢, 30¢, 60¢.



McKESSON & ROBBINS BRIDGEPORT, CONN.

Brief Reviews

✓✓ (A) *ALL ABOUT EVE*—20th Century-Fox: A brilliantly written and performed satire on the theater and its luminaries, with Bette Davis as a great star, Anne Baxter, Hugh Marlowe, Celeste Holm, George Sanders and Gary Merrill. (Dec.)

✓✓½ (F) *BLACK ROSE, THE*—20th Century-Fox: Spectacular is the word for this historical epic, which takes Tyrone Power from a not-so-merrie England to Cathay. Cecile Aubry is *The Black Rose*, Orson Welles a mighty Mongolian general. (Nov.)

✓✓½ (A) *BREAKING POINT, THE*—Warners: John Garfield is a bitter vet who rents his cruiser for fishing parties and gets involved with gangsters and siren Pat Neal. Phyllis Thaxter is superb as his wife in this rugged screen fare. (Nov.)

✓✓ (F) *BREAKTHROUGH*—Warners: A dramatic World War II epic—centering around the invasion of Normandy and the experiences of a group of men involved in the final push to victory. With David Brian, John Agar, Frank Lovejoy. (Jan.)

✓✓ (F) *COPPER CANYON*—Paramount: Confusing but colorful post Civil War story laid in the copper-rich West. Hedy Lamarr, Ray Milland supply the romance; Macdonald Carey, the villainy. With Mona Freeman, Harry Carey Jr. (Nov.)

✓½ (F) *CRY DANGER*—Olympic-RKO: Dick Powell stalks the men that framed him into serving a five-year term at San Quentin. With Rhonda Fleming, Dick Erdman. (Jan.)

✓✓ (F) *DARK CITY*—Wallis-Paramount: Gamblers Charlton Heston, Jack Webb, Ed Begley are marked for murder by maniac brother of suicide Don DeFore whom they took for \$5,000 in a card game. With Elizabeth Scott, Viveca Lindfors. (Nov.)

✓✓ (A) *EDGE OF DOOM*—Goldwyn-RKO: A grim melodrama with Farley Granger as an emotional boy who kills a priest. With Dana Andrews, Joan Evans, Mala Powers, Adele Jergens. (Nov.)

✓✓ (F) *FIREBALL, THE*—Thor-20th Century-Fox: A fast-moving story of the skating game with Mickey Rooney as a brash rink star. With Pat O'Brien, Beverly Tyler, Marilyn Monroe. (Nov.)

✓½ (F) *FULLER BRUSH GIRL, THE*—Columbia: More panic than plot in this zany comedy which has Lucille Ball and Eddie Albert mixed up in murder, smuggling and slapstick. (Dec.)

✓✓ (A) *HARRIET CRAIG*—Columbia: This third production of "Craig's Wife" stars Joan Crawford as the dominating matron who almost wrecks the lives of husband Wendell Corey and niece K. T. Stevens. A woman's picture. (Dec.)

✓✓½ (F) *HARVEY*—U.I.: Whimsical screen version of the famous play, in which Jimmy Stewart and a 6' tall invisible rabbit cause a lot of confusion for Josephine Hull, Peggy Dow, Cecil Kellaway. (Jan.)

✓✓ (F) *HIGHWAY 301*—Warners: Fast action gangster yarn based on the robberies and killings of the real-life Tri-State Gang. With Steve Cochran, Robert Webber, Wally Cassell, Virginia Grey, Gaby Andre, Aline Towne. (Jan.)

✓✓ (F) *I'LL GET BY*—20th Century-Fox: A happy musical featuring top songs of World War No. 2, with Bill Lundigan as an ambitious song publisher, June Haver and Gloria DeHaven as a sister act, Dennis Day and surprise guest stars. (Dec.)

✓✓½ (F) *JACKPOT, THE*—20th Century-Fox: A hilarious comedy about what happens to Jimmy Stewart and Barbara Hale after he becomes the lucky (?) winner of a gigantic radio quiz. With James Gleason, Patricia Medina. (Dec.)

✓✓½ (F) *KIM*—M-G-M: Exciting screen version of Rudyard Kipling's story of intrigue in India, with Errol Flynn as a British spy posing as a horse trader and Dean Stockwell as *Kim*. With Paul Lukas. (Dec.)

✓✓ (F) *LET'S DANCE*—Paramount: This somewhat plot-heavy musical has Betty Hutton and son as fugitives from stuffy Boston grandmother-in-law, Lucile Watson. Betty meets former U.S.O. dance partner Fred Astaire and becomes a night-club star. With Ruth Warrick, Shepperd Strudwick. (Nov.)

✓½ (A) *LIFE OF HER OWN, A*—M-G-M: A romantic drama concerning the rise of model Lana Turner and her emotional problems when she gets entangled with Ray Milland. With Margaret Phillips, Tom Ewell, Jean Hagen, Barry Sullivan. (Nov.)

✓✓ (F) *MAGNIFICENT YANKEE, THE*—M-G-M: Louis Calhern and Ann Harding star in this patriotic picture based on the Washington chapter in the lives of Supreme Court Justice and Mrs.

Oliver Wendell Holmes. (Dec.)

✓✓ (F) *MILKMAN, THE*—U-I: A Grade A comedy starring Donald O'Connor and Jimmy Durante as dairy deliverers who meet up with Piper Laurie, Joyce Holden and some bad men too. (Nov.)

✓ (F) *MINIVER STORY, THE*—M-G-M: Disappointing sequel to "Mrs. Miniver" concerned with the post-war problems of Greer Garson, Walter Pidgeon. With Cathy O'Donnell, John Hodiak. (Jan.)

✓✓ (F) *MISTER 880*—20th Century-Fox: A heart-warming comedy in which counterfeiter Edmund Gwenn drives Secret Service agent Burt Lancaster and the Treasury Department to distraction. Dorothy McGuire's the love interest. (Nov.)

✓✓½ (F) *MR. MUSIC*—Paramount: One of Bing's best, this gay musical stars Crosby as a songwriter who'd rather loaf than labor until Nancy Olson comes along. With Ruth Hussey, Charles Coburn, Bob Stack, Tom Ewell. (Dec.)

✓✓½ (F) *MY BLUE HEAVEN*—20th Century-Fox: A modern musical starring Betty Grable and Dan Dailey as a famous TV team who try to adopt a baby. With David Wayne, Jane Wyatt. (Nov.)

✓✓ (F) *NEVER A DULL MOMENT*—RKO: When sophisticated songwriter Irene Dunne marries cowhand Fred MacMurray and is taken to his ranch to take care of chores and his kids Gigi-Perreau, Natalie Wood, the fun begins. (Jan.)

✓✓ (A) *NO WAY OUT*—20th Century-Fox: When hate-ridden Richard Widmark's brother dies after treatment by negro intern Sidney Poitier, Dick enlists sister-in-law Linda Darnell's help to incite race riot. An explosive anti-prejudice film. (Nov.)

✓✓ (F) *PETTY GIRL, THE*—Columbia: Easy on the eyes is this Technicolor tale about prim college professor Joan Caulfield who forgets higher education when she meets Petty Girl creator, Robert Cummings. With Elsa Lanchester. (Nov.)

✓✓½ (F) *ROCKY MOUNTAIN*—Warners: An outdoor drama with action—and heart. Errol Flynn, as a confederate soldier, falls for Patrice Wymore, fiancée of Union Lieut. Scott Forbes. (Dec.)

✓✓ (A) *SCARF, THE*—Gloria-U.A.: Suspenseful story of insane asylum escapee John Ireland's attempt to discover whether he committed a brutal murder. Mercedes McCambridge, James Barton befriend him. With Emlin Williams. (Jan.)

✓✓½ (A) *SEPTEMBER AFFAIR*—Paramount: Reported dead when the plane they missed crashes in Italy, Joan Fontaine and Joseph Cotten decide to start anew together—and discover love isn't always all. With Jessica Tandy, Francoise Rosay. (Jan.)

✓✓ (A) *SOUND OF FURY, THE*—Stillman-U.A.: A hard hitting drama of mob violence with Frank Lovejoy as an ex-G.I. who teams up with Lloyd Bridges and becomes involved in kidnapping and murder. With Richard Carlson. (Jan.)

✓✓½ (F) *STATE SECRET*—Columbia: First rate thriller in which Douglas Fairbanks, invited to a mid-European country to receive a scientific award, finds himself forced to flee for his life. With Glynis Johns, Jack Hawkins, Herbert Lom. (Jan.)

✓ (F) *TRIPOLI*—(Pine-Thomas-Paramount): A not too convincing historical adventure, supposedly revealing how the Marines conquered the Tripoli pirates. With Maureen O'Hara, John Payne. (Dec.)

✓✓½ (F) *TO PLEASE A LADY*—M-G-M: A routine story which has more auto racing than romance—despite co-starring of Clark Gable, Barbara Stanwyck. (Dec.)

✓✓ (F) *TWO FLAGS WEST*—20th Century-Fox: A Civil War era Western with Joseph Cotten, a Confederate prisoner-of-war freed to help Union officers Cornel Wilde and Jeff Chandler fight off Indian attacks. Linda Darnell's the girl they love. (Jan.)

✓✓ (F) *TWO WEEKS WITH LOVE*—M-G-M: A gay nostalgic musical with Jane Powell a seventeen-year-old romantic who yearns for a corset and Ricardo Montalban while sister Debbie Reynolds just yearns for Carleton Carpenter. With Phyllis Kirk, Ann Harding, Louis Calhern. (Jan.)

✓✓½ (F) *WALK SOFTLY, STRANGER*—RKO: A romantic melodrama in which Joseph Cotten, a small-time crook, tries to reform for the love of Alida Valli. With Paul Stewart, Spring Byington. (Jan.)

✓✓ (F) *WOMAN ON THE RUN*—Fidelity-U-I: Ann Sheridan enlists Dennis O'Keefe's help in tracking down her husband, Ross Elliott—an innocent witness to a killing. Suspenseful mystery. (Dec.)

A TRIPLE TREAT...

for the reader who votes early

for color pictures in Photoplay of

Your Favorite Actor

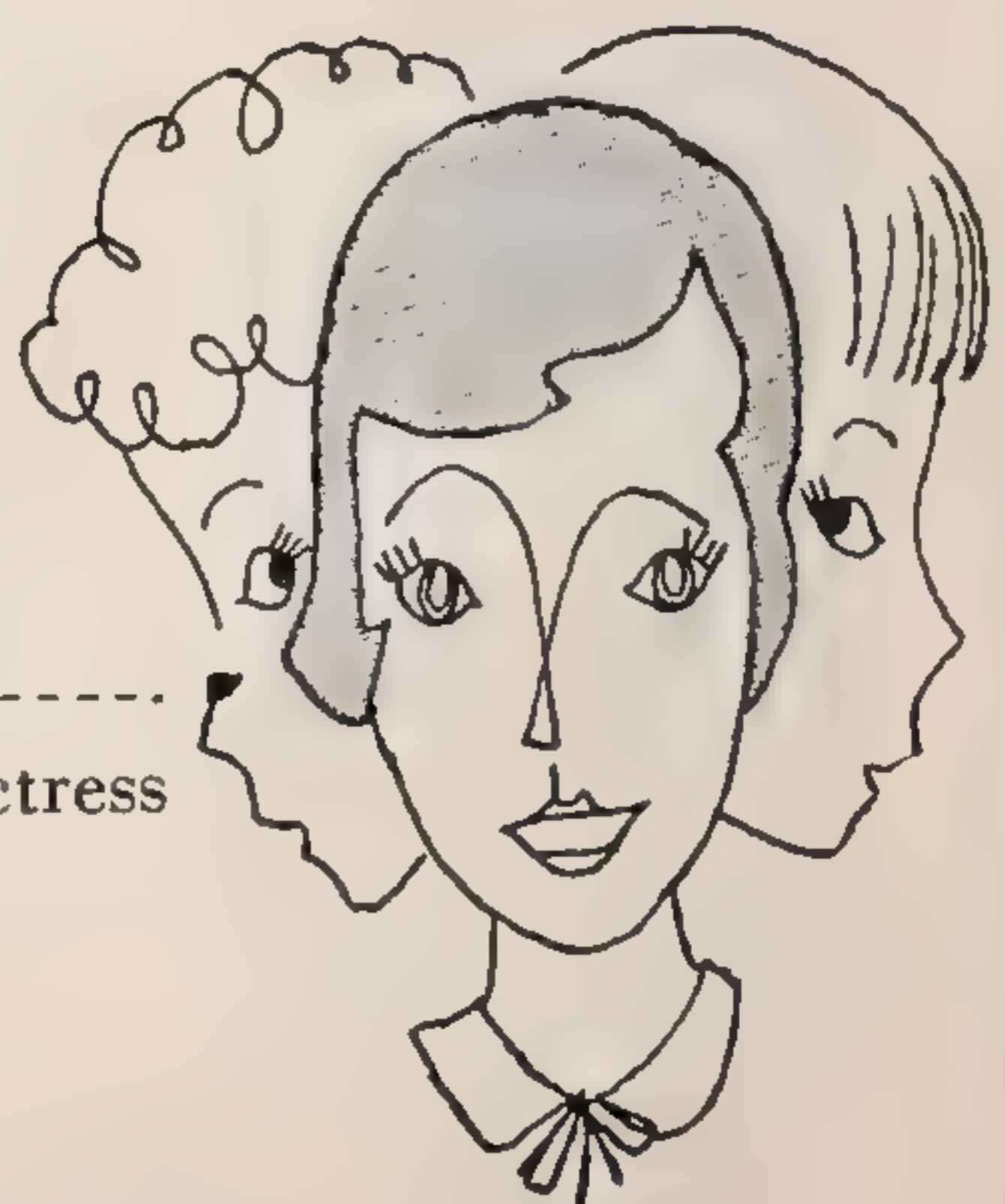
Your Favorite Actress

AND

Your Favorite Pin-Up Girl

Mail now, to:

Readers Poll Editor, c/o Photoplay, 205 East 42nd St., N. Y. 17, N. Y.





Makes Money—and Friends Too

"Cards so attractive my friends gave their orders unhesitatingly. Am making friends in this new venture."—Mary Pasciucco, N. Y.



"Like a Friendly Call on People"

"Very profitable in dollars-and-cents, and in happiness passed on to others. It's not WORK; more like friendly call."—Mrs. Carver, Penna.



Beginner Gets 10 Orders in 1/2 Hour

"I received ten orders in 30 minutes. Everyone just 'ah'd' and 'oh'd' over your cards. It's going to be very enjoyable."—Rita J. Shaw, N. Y.



78 Boxes in 5 Days

"Received sample boxes on evening of 6th; sending order for 78 boxes today, the 12th. Have taken all but 12 of the orders over phone."—Etta Gaskill, Ohio.

Earnings Pay for Children's Clothes

"Couldn't afford things for my 2 boys. Extra money earned paid for more than boys needed. Now helping pay for home."—Mrs. D. Hance, Penna.



Invited to Bring Cards to Meetings

"One tells another until my business has surely grown. Church, other groups, call me to bring cards to meetings."—Lida W. Smith, Wash.



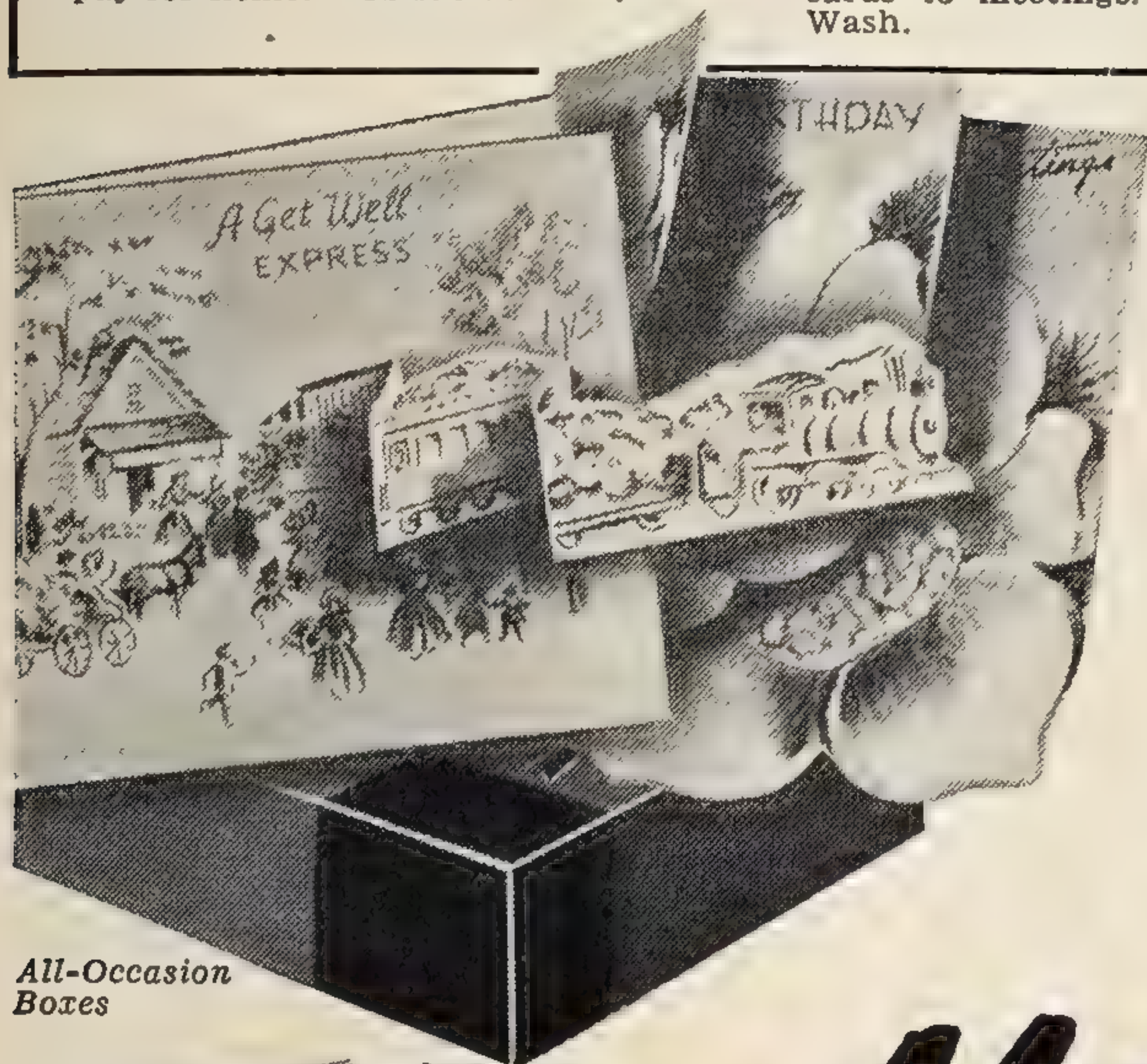
Plans a Home Card-Shop

"My customers grateful for such lovely cards; eagerly tell their friends. Planning to remodel a room in our home, as card shop."—P. Sargent, Neb.

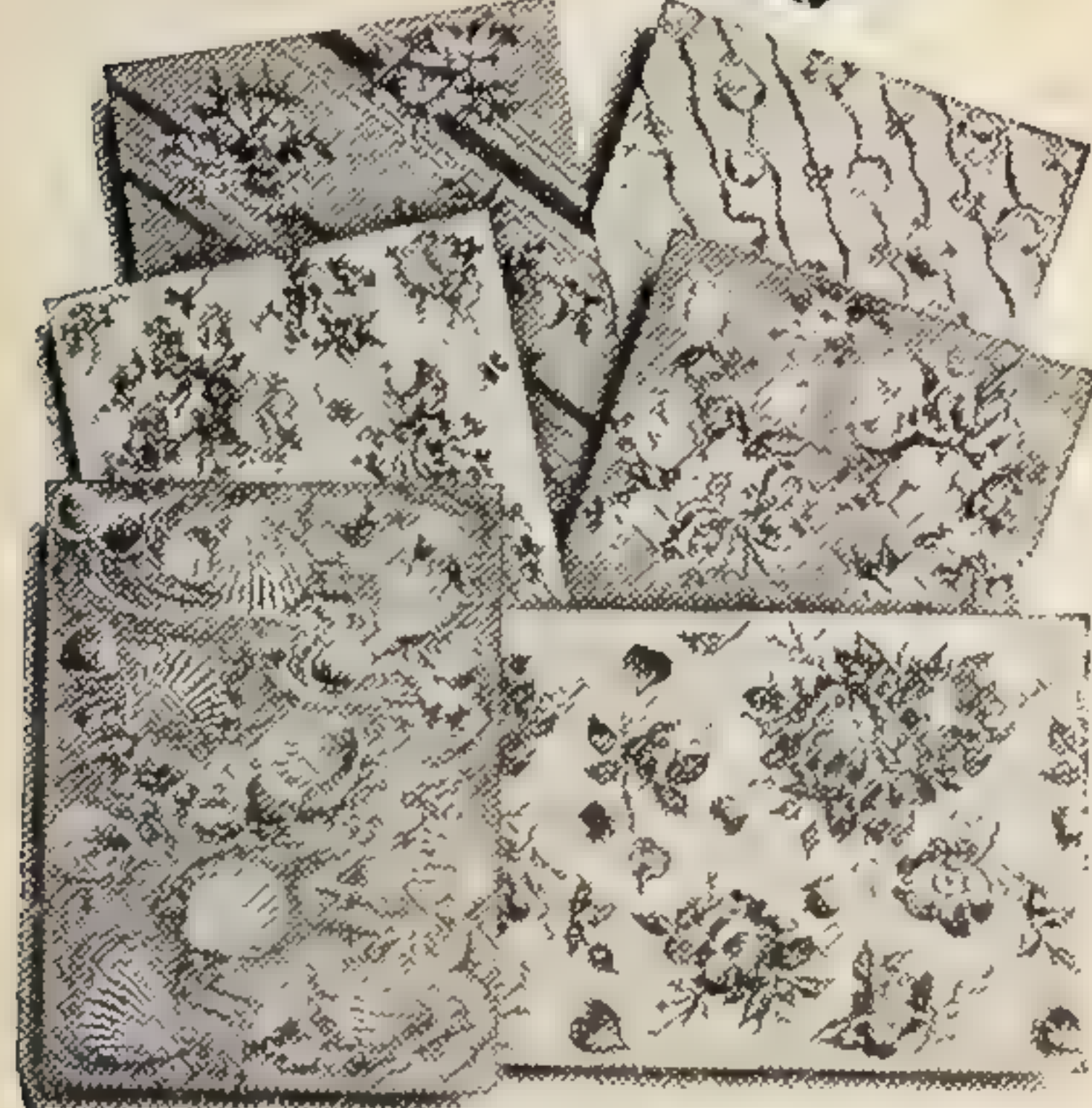


Fine Spare-Time Profits

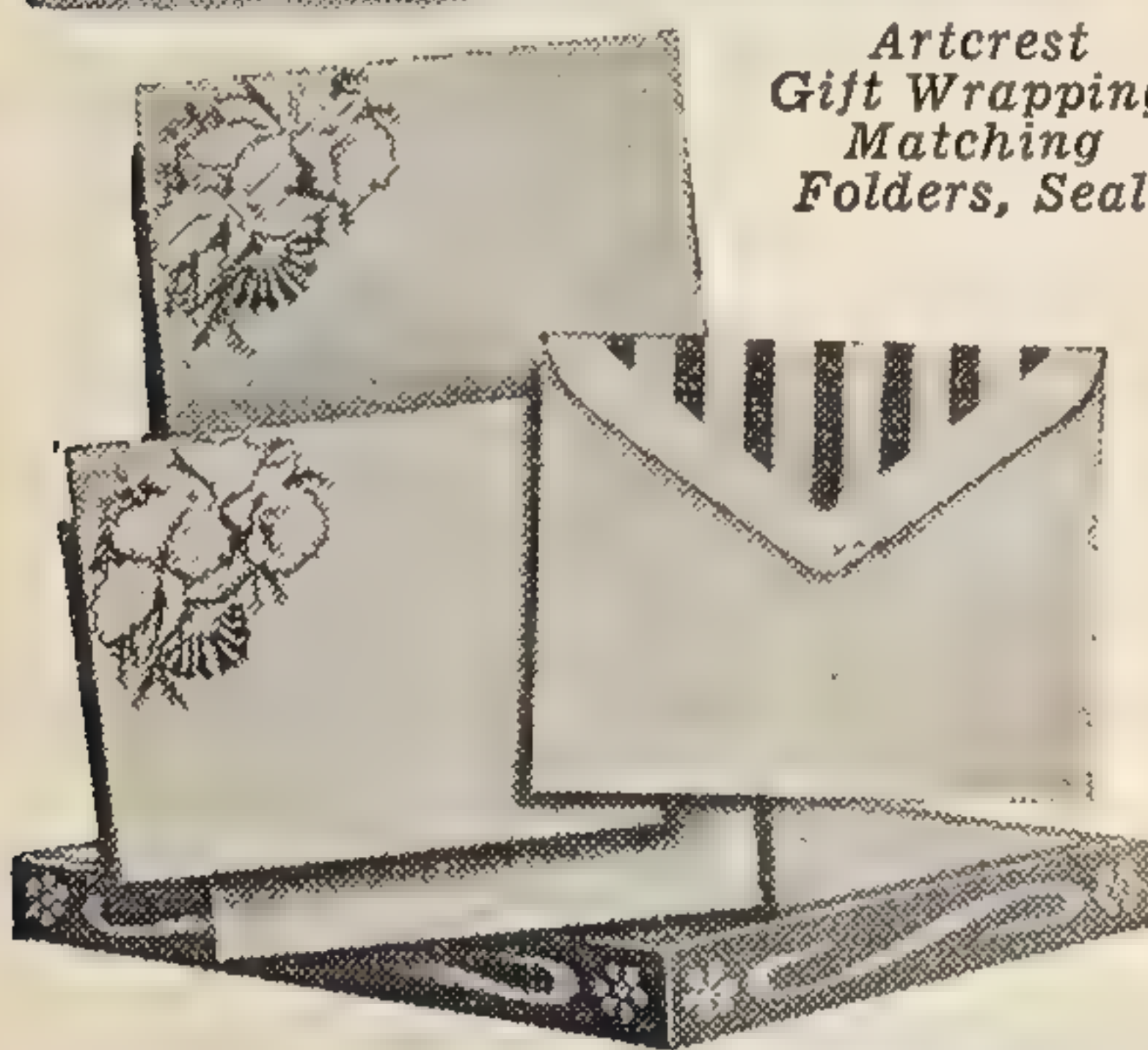
"While in Nurses' course I made practically all my expenses. Now graduated, but wouldn't drop card business for anything."—D. Nephew, Cal.



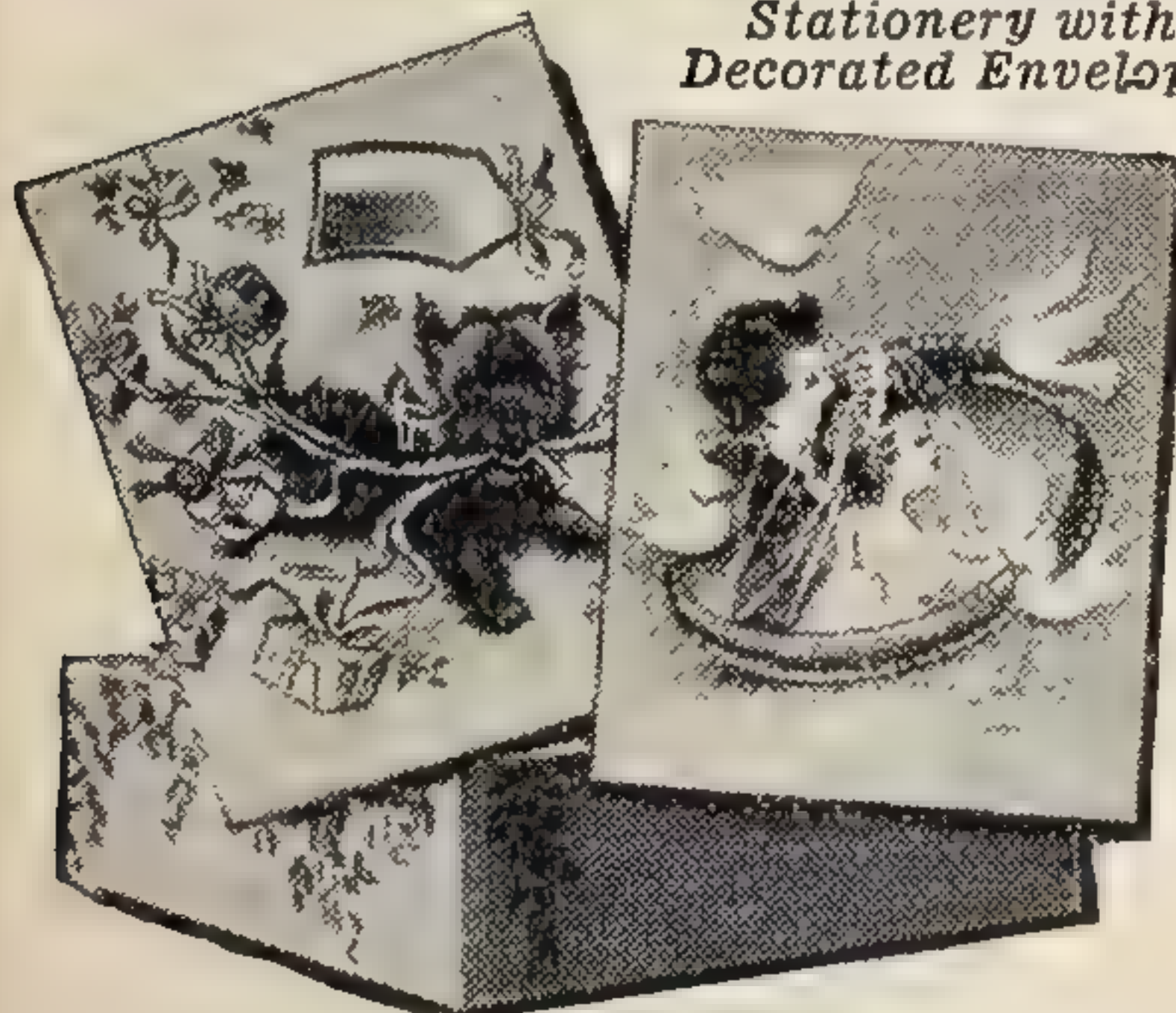
All-Occasion Boxes



Artcrest Gift Wrapping; Matching Folders, Seals



"Petal Script" Stationery with Decorated Envelopes



Gift and "Thank You" Cards

If your church . . .

club or organization can use extra money, and wants a quick easy way to raise funds all year 'round — write us, giving your name, the name and address of your church or organization, and the name of the person in charge of fund-raising. By return mail we will send our valuable guide for groups, "The Doebla Money-Raising Plan," together with sample kit, on approval.



"Bouquet" Decorated Correspondence Notes



PEOPLE ALL SAY

"They're the most beautiful cards we've ever seen and such a bargain, too!" SO IT'S NO WONDER THEY SELL ON SIGHT . . . AND

NO WONDER SO MANY FOLKS

MAKE GOOD MONEY

In Their Spare Time . . . Without Taking a Job or Putting in Regular Hours . . . and WITHOUT EXPERIENCE!

HERE'S a friendly way to make a fine income, spare-time or full-time—without taking a regular job or putting in regular hours! All you do is SHOW lovely new Doebla All-Occasion Greeting Card and Stationery Assortments to your friends, neighbors or co-workers.

These assortments are so *exceptionally* beautiful that folks are happy to give you big orders. Their exquisite designs, glowing warm colors and rich looking novelty features delight all who see them. NO EXPERIENCE IS NEEDED—our Free Book shows you how even beginners make money right from the start. You make up to 50¢ on each \$1 box; even more on bonus orders.

You Make Money—and Friends, Too

Everyone in your community sends out greeting cards of all kinds throughout the entire year. That's why it's so easy to make good money and new friends, merely by showing something that everybody wants—and buys—anyway. Many church groups and clubs also use this same highly successful method of raising funds.

Yours for Free Trial—Everything You Need to Start Earning Immediately

Mail Free Trial Coupon NOW—without money. We will send you everything you need to begin earning money right away. Complete details about excellent profits, extra cash bonuses. Lovely sample assortments on approval. Free Samples of the new "name-imprinted stationery and napkins, and richly decorated "Petal Script" stationery.

Also FREE—New Book Telling How Any Beginner Can Make Money

If you mail the coupon now, we will also send you a free copy of our helpful new book that shows many friendly, pleasant ways for *any beginner* to make money. Mail coupon today—without obligation. If friends don't "snap up" samples—and ask for more—return them at *our* expense. Don't miss this opportunity to make new friends and to add *really substantial* spare-time cash to your income—mail coupon NOW. HARRY DOEHLA CO., Studio T42, Fitchburg, Mass. (or if you live west of the Rockies — mail coupon to Palo Alto, Cal.)

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FREE BOOK



This valuable new book shows easy ways for *any beginner* to make money! It is filled with practical help, showing how others are finding it simple to make friends and money in this field (without the slightest bit of previous experience) and how you can, too.

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Please rush me—for FREE TRIAL—sample box assortments on approval, money-making plan, and extra profit-bonus offer. Also send Free Stationery Samples, and Free Book, *How to Make Money and Friends—Showing Doebla Greeting Cards.*

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City.....
Please state Zone No. (if any)
State.....



On her toes at Hollywood opening is dainty dancer Mitzi Gaynor, above with date Richard Coyle

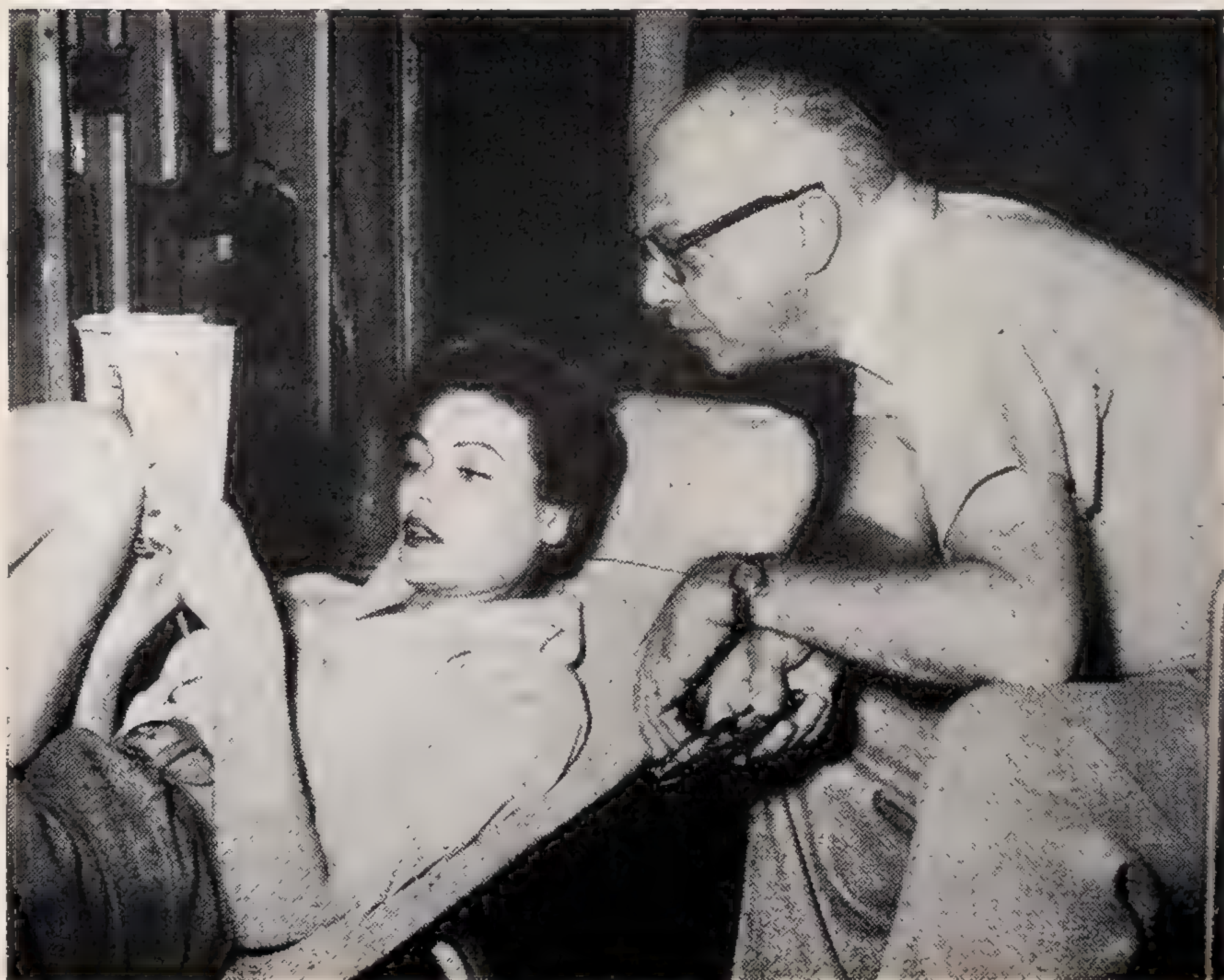


Victor Mature cut a dashing figure with his cane when he attended a premiere with wife Dorothy

"Take it easy," says director Mitch Leisen—and Gene Tierney does—on set of "The Mating Season"



Vivien Leigh and Clark Gable at recent party. Vivien and husband Laurence Olivier took slow freighter back to England



INSIDE STUFF



Bob Paris, Shelley Winters's date, Hedda Hopper, Tallulah Bankhead, Shelley at Hedda's party for *la* Bankhead



New twosome at premiere: Bill Dozier, just divorced from Joan Fontaine (see story page 46) with Linda Darnell

Round-up: A triple feature for Piper Laurie, sitting in a car at a drive-in, looking at Vic Damone's picture in Photoplay, while she listened to a Vic Damone recording. The gentleman with her? Vic Damone! . . . Wanda Hendrix (who should know) saying she likes Bob Sterling, she isn't in love with him and doesn't want to marry him . . . Prediction that Irene Wrightsman, despite her papa's purported objection, will become Mrs. Kirk Douglas in the near future . . . Cheeta, Hollywood's most unappreciative ape, snarling at Arlene Dahl, when she visited Lex "Tarzan" Barker on the set . . . It was a tribute to the first lady of the theater the night Helen Hayes appeared on television as "Queen Victoria." Hollywood restaurants were empty, the streets were deserted . . . According to John Bromfield, his wife's speech is so improved, Corinne Calvet now speaks English—when she talks in her sleep!

Down-Under Doings: We've got news for Peter Lawford and here's hoping he reads Cal's column in Australia, where he's making "Kangaroo." Now that her famous father has resigned his post in England, Sharman Douglas is coming to Hollywood—she may even be on her way by the time you read this! Charmin' Sharman is going to get a job in our town and hopes to live here permanently. However, until she gets acclimated, she'll stay at the home of her good friend, Elizabeth Firestone. Naturally this revives all those romance rumors. Cal wouldn't be a bit surprised if there's a new Mrs. Lawford when Pete comes hopping back from Australia!

Last Laugh: How well Cal remembers that last day when Bette Davis checked off the lot at Warners. Unworthy roles in unworthy pictures and—boom! The word spread like wildfire. Bette Davis was through! Even reporters could have been kinder, for she had always been kind and cooperative with them. Neither bitter nor bothered, Bette made her exit. "It



On the radio beam at recent premiere were Dick Powell, June Allyson. Couple expect their first baby momentarily

CAL YORK'S GOSSIP OF HOLLYWOOD



Mr. and Mrs. Hugh Saint go Greyhound for Hollywood holiday. She won trip in our "Hollywood Tour" contest



During their vacation in California, the Saints stayed at the beautiful Beverly Carlton Hotel as guests of Photoplay

INSIDE STUFF



Pamela Archer and Audie Murphy were among many guests invited to Hedda Hopper's home to welcome Tallulah Bankhead, in Hollywood for brief visit

just takes one good picture," she summed up the situation with a grin. "They'll be back—they'll *all* be back." Bette was right. The night they premiered "All About Eve" at Grauman's Chinese Theater, they all *were* back—all back to cheer a great star who gave a great performance. Just a few days previously, Bette's footprints had been immortalized in the cement of the theater's forecourt. Now she was looking down at them as bulbs flashed, cameras clicked and the crowd roared. Bette *could* have yawned. Instead, as we caught her eye—she winked at us!

Around the Town: Barbara Stanwyck convulsing William Holden and the rest of her dinner-party guests, with her impersonation of director Billy Wilder giving *his* impersonation—of Bill Holden . . . The Cornel Wildes, who own a new Beverly Hills home, dining night after night at Scandia Restaurant . . . Paulette Goddard and writer-producer Cy Howard acting younger than springtime at a table for two at La Rue's . . . Bill the doting Dozier showing the sights at Ciro's to Linda the lovely Darnell.

News—All Kinds: Good news that Hopalong (Bill Boyd) Cassidy has completely recovered from that nasal operation. He personally thanks you fans for those thousands of inquiring letters . . . Bad news that Robert Cummings lost his distinguished mother, an ordained minister and a friend to those in need . . . Reassuring news that Burt Lancaster's four-year-old son, Billy, will recover from the "mild" case of polio . . . Discouraging news that Elizabeth Scott suffered a torn knee cartilage, jump- (Continued on page 18)



The Saints, from New Orleans, enjoy sea food; were guests of Mr. Welsh at his famous restaurant at Long Beach



Dorothy Lamour, who designs dresses on the side, entertained our guests at tea with a selection of her new designs



Larry Parks, Mrs. Saint, Betty Garrett and Hugh made a jolly party when they dined together at the Tally-Ho



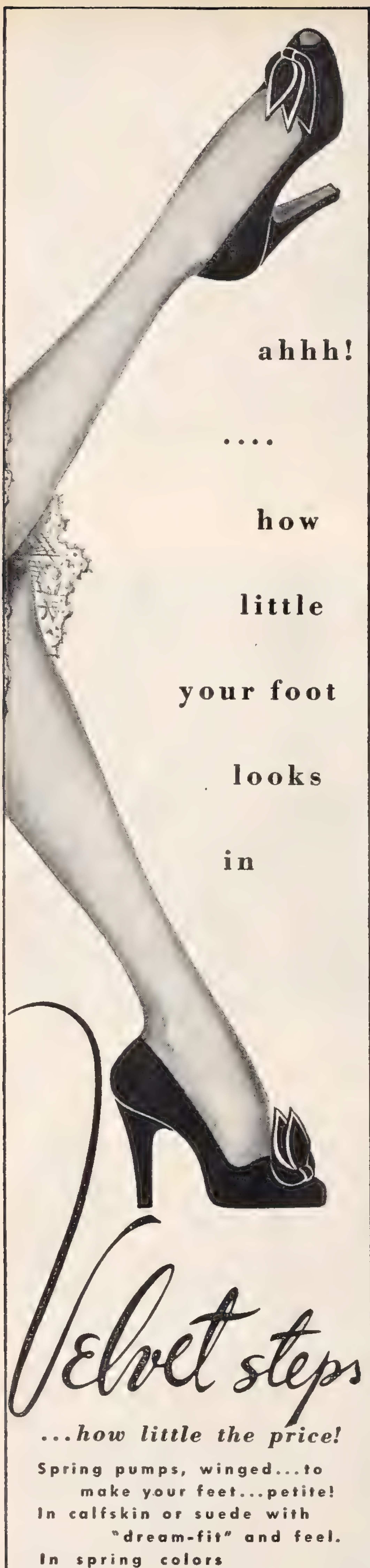
Wonder if their friends back home saw them when they appeared with Richard Arlen on his KTLA-TV show?



At Pierre's, the Saints, opera stars Florence Quartarro, Italo Tajo watch Pierre make his famous *crepes suzette*



Mrs. Saint chats with Dorothy Shay, hillbilly singer at the Coconut Grove, in latter's suite at the Ambassador



ahhh!

....

how

little

your foot

looks

in

Velvet steps

...how little the price!

Spring pumps, winged...to
make your feet...petite!
In calfskin or suede with
"dream-fit" and feel.
In spring colors

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for the store nearest you, write:
PETERS SHOE COMPANY, SAINT LOUIS

INSIDE STUFF



Old friends meet: Years ago, European sculptor Dezso Lanyi did a bust of Cary Grant when latter was too poor to buy it. Now Cary sits for another—on order!

(Continued from page 16) ing from a twelve-foot ledge in a movie scene . . . Fine news that Esther Williams suffered no ill effects from the premature birth of her second son, Kimball Austin Gage . . . Beautiful news that Arlene Dahl is now syndicating her own beauty column . . . Exciting news for Greer Garson, whose imported bull won the shorthorn champion's ribbon at a New Mexico State Fair . . . Starchy news for Joan Evans who was crowned the "National Macaroni Queen!"

Bride's Secret: One second longer and Elizabeth Taylor would have burst! "Outside of her mother, I was the only person who knew Jane Powell was going to have a baby," lovely Liz told us excitedly. "If Jane hadn't announced the news, I just *know* I couldn't have held out!" Their sweet friendship dates back to those school days when both went to school on the M-G-M lot.

Temperature Normal: Up the coast to Malibu, to call on Howard Duff, who fell and fractured his leg in three places. With "Sam Spade" going off the air (due to litigation) and no good movie scripts available, things have been a bit discouraging for Howard. No tears were in order, however. "Meet the highest-priced nurse in the medical profession," he grinned, as Ida Lupino greeted us. Howard's accident occurred when he tried to rescue a pet kitten.

Farewell—Two Arms: Unless the plans change, Bob Hutton, who deserves the lion's share of happiness, hopes to make Bridget Carr his next wife, as soon as Cleatus Caldwell gets her final decree . . . Supposedly "we still love each other," so Hollywood was naturally surprised when Janis Paige secured a legal separation from handsome Frank Martinelli Jr. . . . Jean Wallace, who was

divorced from Franchot Tone in 1948 recently had her "Tia Juana bargain counter" marriage to Jim Randall annulled and now hopes to get legal custody of her two Tone sons . . . They've had differences for years, but this time it looks like Marie Wilson will divorce Alan Nixon. Hurdles were added to her none-too-smooth life with Alan, when Marie became a big star again. There are always two sides—but only one heart that's as kind and loyal as Marie's.

Bits and Pieces: Clark Gable with Janet Gaynor and Adrian, shopping for (of all things!) a pet monkey for Mrs. G. . . . Rhonda Fleming's temperature rising over a doctor she met in Palm Springs . . . Lex Barker and Tony Curtis exciting the other customers in a Beverly Hills jewelry store, but instead of engagement rings—Lex was having his watch repaired and Tony was buying his mother a birthday present . . . Ava Gardner having her fabulous beauty transferred to canvas by eminent artist Paul Clemens . . . Adoring fans driving close to John Derek's car and booing his butcher haircut . . . June Allyson introducing something new in ladies' undies to the girls in the powder room. She was wearing her husband's (Dick Powell) shorts . . . Ann Sothorn's rumored engagement to a wealthy Texan and Richard Egan's silence on the subject . . . Bob Hope's inimitable comment on his arrival home from entertaining our boys so sensationally in Korea: "You should have heard the crowds scream when I got off the plane," cracked the great-hearted comedian. "I unfastened the *wrong* belt!"

Ham on the Range: Cal was at the airport to meet his old friend Ray Milland, flying in from making a movie in London. The plane landed, the door opened, passengers poured out. Up the
(Continued on page 21)

march to your newsdealer for

THE GOLD MEDAL AWARDS ISSUE NEXT MONTH

Romance Ahead

...on a Greyhound Expense-Paid

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NEW YORK CITY 5 Days	\$25.05	DETROIT 3 Days	\$12.10
EVERGREEN CIRCLE 3 Days from Seattle . . .	\$21.85	HAVANA, CUBA 4 Days	\$61.00
COLONIAL VIRGINIA 6 Days	\$40.45	(Includes round-trip fare by bus from Miami to Key West, airplane to Cuba)	
YOSEMITE NAT'L PARK 3 Days, 5 Meals	\$41.00	SAN FRANCISCO 3 Days	\$11.75
COLORADO SPRINGS 5 Days, 10 Meals	\$28.60	KENTUCKY CAVES 3 Days, 6 Meals	\$21.10
BOSTON 3 Days	\$13.75	Prices include meals only where shown. U. S. transportation tax extra. Prices are subject to change.	
FORT CLARK RANCH, TEXAS 7 Days, 21 Meals	\$90.00		



OLD MEXICO—A 12-day escorted trip from San Antonio to Mexico City, Taxco, other spots; 11 nights' hotel, 19 meals. **\$124⁸⁵**

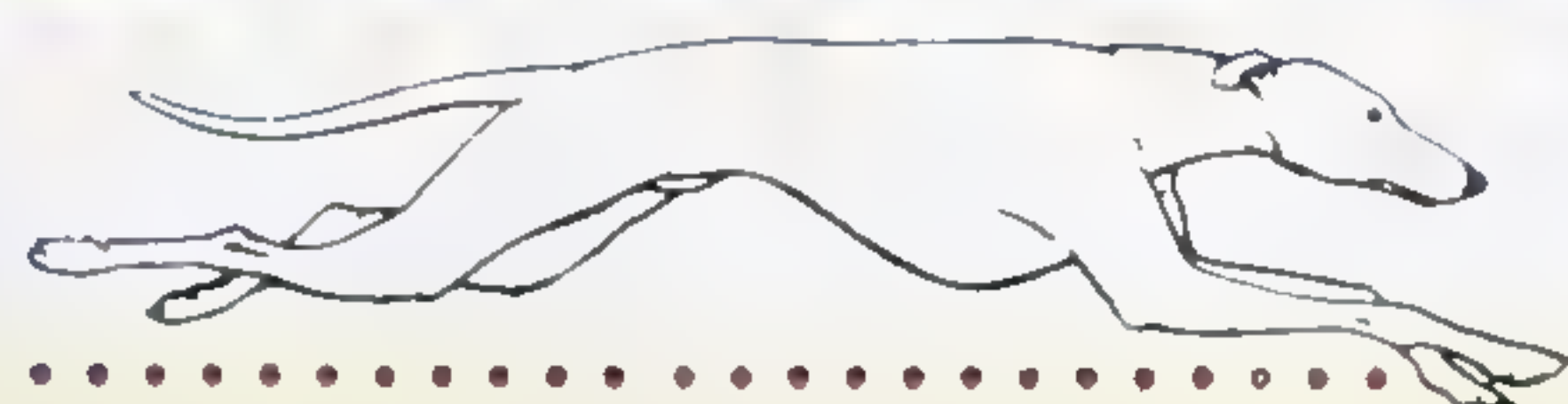


CHICAGO—A low-cost visit to this Midwest Metropolis. See Michigan Avenue, Chinatown, museums; 2 nights at smart hotel. **\$13¹⁰**



FLORIDA CIRCLE—Eleven great days exploring from Jacksonville through Miami, Key West, and back; 10 nights' hotel. **\$89⁵⁵**

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LAUGHING STOCK

BY ERSKINE JOHNSON

See Erskine Johnson's "Hollywood Reel," the Hollywood you've never seen, on your local television station.

FRED ALLEN on exercise: "I like long walks, especially when they're taken by people who annoy me."

Definition of a Hollywood playboy:

"A guy who, when his psychiatrist tells him to settle down and take a wife, wonders whose wife to take."

Bill Demarest and his wife Lucille celebrated thirteen years of marriage. Lucille's gift to Bill was a miniature Oscar engraved:

"Not a bad performance in thirteen years."

Overheard:

"You can always tell a British movie. If the plot doesn't thicken the fog does."

Herbert Marshall on television:

"I'm scared stiff. It's a very scary medium for somebody who's no longer as young as Doris Day."

Jack Benny drove the 300 miles to Las Vegas for a mid-week visit and then long-distanced Mary in Hollywood.

"How was the drive?" she asked.

"Fine," said Jack, "I arrived just in time to lose \$200."

Quipped Mary: "Smart guy. Did you have to drive so fast?"

Sign on a Hollywood station wagon: "Justamere Place."

Hollywood—Where a daughter seldom gets married in her mother's wedding gown because her mother is seldom through with it.

Dorothy Lamour says it's sad but true—that when a girl goes in for reducing, it's her temper that grows thin first.

Overheard:

"He owes his success to his first wife and his second wife to his success."

There's a howl in "All About Eve" when Thelma Ritter, as a maid, takes a look at a mountain of mink coats in Bette Davis's bedroom during a party and cracks:

"Hmm—a dead animal act."

The late cabinet member, Josephus Daniels, prided himself on a stomach as flat as Gary Cooper's but when Sidney Blackmer played him in the movie, "Wilson," the studio insisted he sport a bay window. Blackmer, padded for the role, sent this wire to Daniels:

"When you see yourself in 'Wilson' please remember that the stomach is neither yours nor mine."

Only one soap
gives your skin this

Exciting Bouquet

And Cashmere Bouquet's gentle lather has been proved
outstandingly mild for all types of skin!

Whether your skin is oily, dry or normal—here's news
you'll welcome! Tests show that Cashmere Bouquet Soap is
amazingly mild! Used regularly, it will leave skin softer,
smoother, flower-fresh and younger looking. And the

fragrance of Cashmere Bouquet is the lingering,
irresistible "fragrance men love." Love is thrillingly
close to the girl who is fragrant and sweet, so use

Cashmere Bouquet Soap daily. Complexion

Size for face and hands, the big Bath

Size in your tub or shower!

Complexion and
big Bath Sizes

Cashmere
Bouquet

Cashmere
Bouquet
Soap

—Adorns your skin with the fragrance men love!



Paul Douglas, next in "Fourteen Hours," with wife Jan Sterling at a premiere

(Continued from page 18)

ramp came two indignant-looking gals, who rushed into the arms of waiting friends. "Get a load of Ray Milland," they snorted. "Just how hammy can you be!" Ray, the last one to leave the plane, stepped out wearing bedroom slippers and a tuxedo! "Don't look at me like I have two heads," he yelled at us. "I couldn't help this. I was doing a broadcast and they insisted on evening clothes. I barely had time to catch the plane when I finished." We're glad it happened this way. It gave us a good item.

Hats Off: For years she was a good sport. She always welcomed the press, she posed for corny gag stills when other stars refused, she was the first one at benefits with a smile and a song. Then one day Hollywood producers decided they wanted new faces and names. Agents practically insulted her when she asked them to get her a job. She had saved her money—that isn't our point. She just wanted to do the work she loves. Naturally she was hurt, but being the kind of gal she is, she didn't complain. Now comes the part we like to tell best. One day C. B. de Mille sent for her and she got the role of the iron-jawed girl in "The Greatest Show on Earth." Now the agents are calling again. Producers are frantically searching their scripts for "just the right part" to match her talents. Her friends, and she's got a million of 'em, couldn't be happier or more thrilled for—Dorothy Lamour!

Votes for Women: Wherever you go in Hollywood—in studios, at stars' homes, in beauty parlors and clubs, they're talking about Judy Holliday's brilliant performance in "Born Yesterday." Cal can't help being amused at Columbia. Naturally they're bursting with pride, completely ignoring the fact that Judy was the last actress they wanted for the role of the dumb showgirl. Judy, who created it on Broadway, won out only because such possibilities as Lana Turner, Betty Hutton, Ann Southern, Paulette Goddard, Evelyn Keyes (who even bleached her hair) and Marie McDonald were ruled

Sonja Henie

says

"I do"



How to Lose Weight and Look Lovelier

Now! Reduce—and look lovelier while you are doing it! Lose weight *the way* Nature intended you to! A quick, natural way with no risk to health. If you follow the Ayds plan you should feel healthier, look better while reducing—and have a lovelier figure!

This is because the Ayds way to reduce is a natural way. When you take Ayds before meals, as directed, you can eat what you want . . . all you want. Ayds contains no harmful drugs. It calls for no strenuous diet . . . no massage . . . no exercise.

Ayds is a specially made candy containing health giving vitamins and minerals. It acts by reducing your desire for those extra fattening calories . . . works almost like magic. Easily and naturally you should begin to look slimmer, more beautiful day by day, when you follow the Ayds Plan.

Women all over America now have lovelier figures with the help of Ayds. Users report losses up to 10 pounds with the very first box. In fact, you lose weight with the first box (\$2.98) or your money back. Get Ayds from your drug-gist or department store, today—a full month's supply, \$2.98.

● "I do recommend Ayds to any woman who has a problem with her figure," says Sonja Henie, Star of the Sonja Henie Hollywood Ice Review. "I keep myself in trim all the time with the help of Ayds. I can't think of a better way to reduce."



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You can select your own dress to be sent to you WITHOUT PAY-

ING ONE CENT for it! And this thrilling plan does not stop with only one dress! You can go right on getting dress after dress . . . a complete wardrobe for yourself and family!

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Yes, you can earn big cash income—up to \$23.00 in a week besides getting complete wardrobe for yourself—**EASY!** Mail coupon now for complete Style Line, giving dress size,

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Please rush me the new Harford Frocks Style Line and full details of your offer.

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Coupon
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Style Line!

INSIDE STUFF



Marie McDonald, the Greg Pecks at Greg's production of "Summer and Smoke"



Jane Wyman joins Mike Romanoff in a toast to the restaurant he is building

out, or unavailable. Bette Davis was great in "All About Eve." Sentiment is strong for Gloria Swanson in "Sunset Boulevard." Gertrude Lawrence was effective (but miscast) in "The Glass Menagerie." When Oscar time rolls 'round, most folks feel Judy Holliday will win it and deserve it.

Royal Family Rumbles: Seems like this month Cal kept running into stories on the fabulous Barrymores. A fierce fire raged through Northridge recently and when Lionel couldn't find his frightened cats, he refused to evacuate. They had just started to carry him out bodily when the inferno headed in another direction. Sister Ethel is now making "Kind Lady." When M-G-M cast Maurice Evans opposite her, they asked the famous Shakespearean actor if he wanted anything special. "Indeed I do," he exclaimed. "I want to meet Miss Barrymore before we face each other in front of the camera." So they had tea together. Speaking of the celebrated actress, we'll let you in on a trade secret. To conserve her strength, she has a double for all her walking shots. She looks so much like Ethel Barrymore, it even fools the eagle eye of the camera!

Hollywood Is Talking About: The rumor that Frank Sinatra's sponsors are furious over those weekly weekend flights to Hollywood and Ava Gardner. Cancellation of his air show could result over his refusal to change his tactics . . . The raised eyebrows in London where Mrs. Tyrone Power makes herself conspicuous driving an open Jaguar, wearing loud plaid sports coats and no stockings . . . The sadness provoked by Judy Garland, who didn't look well when she returned from her New York vacation and shocked her legion of friends . . . The indifference or boredom John Wayne seemed to exude while making a picture for Warners . . . The triumphant return of Angela Lansbury to the M-G-M lot, where she's now paid more money for one picture than she received for six pictures when she was under contract there.

Yesterday's Moppet: In this particular case, time doesn't march on—it gallops! Cal's referring to those dates Dan Dailey seems to adore with nineteen-year-old

Barbara, songbird Margaret Whiting's kid sister. Surely this can't be a serious romance and yet there's no denying that Barbara has blossomed out and is quite a grown-up young lady. Seems no time at all since she was a chubby kid and oh, so anxious to park that poundage. Cal recalls how eagerly she asked us if we knew Joan Leslie and couldn't we find out how she acquired that terrific teenage torso! Dan's always liked groovy gals who laugh a lot, so maybe this is the answer to Hollywood's big \$64 question.

Cafe Society: It took Rosalind Russell's father-in-law to bring out people you seldom see in Hollywood night clubs. Even Fred Astaire and the Edward G. Robinsons were there to cheer the former movie matinee idol when Carl Brisson opened at Mocambo. When Van Johnson and Red Skelton got into his act, they ki-illed the people! . . . Local wolves whistled in vain while Dorothy Shay was at the Cocomanut Grove. Each night after the show, the sensational Park Avenue hillbilly went home to mama . . . Linda Darnell and Bill Dozier cutting crab at the King's one night and tasting trout at Sportsman's Lodge the next . . . The Ronald Colmans doing the town with the Laurence Oliviers, the night before the beloved Britishers sailed home on a tramp steamer . . . Jane Wyman forgetting to remember (or remembering to forget!) the name of the handsome gentleman who was her attentive escort at Ciro's.

Trial Separation: The Gary Coopers' friends are still hoping that Gary and Rocky will decide that a marriage like theirs, a marriage that has stood firm for eighteen years, is worth any effort or sacrifice that may be needed to save it. It looks as if the Coopers agreed—otherwise Gary would not have followed Rocky and their fourteen-year-old daughter, Maria, to New York so that they all might spend the Christmas holidays together. Rocky, known to New York society as Veronica Balfe before her marriage to the actor, appeared briefly in one film under the name of Sandra Shaw.

It is rumored that Pat Neal, with whom Gary made "The Fountainhead" and "Bright Leaf," is the third corner of this Hollywood triangle.



JOAN FONTAINE
co-starring in
the Hal Wallis production
"SEPTEMBER AFFAIR"
A Paramount Picture

"Be Lux Lovely..." says Joan Fontaine



"My beauty care does wonders for the skin"—

Joan Fontaine says: "Here's a simple beauty care that really works. I smooth on Lux Soap's rich lather and work it well into my skin." Active lather cleanses gently, but so thoroughly.

"I rinse with warm water—finish with a quick cold rinse. Already my skin feels softer—smoother." Yes, this daily active lather care gives million-dollar complexions protection they need.

"Then I pat very gently with a soft towel to dry. Now skin looks so radiantly fresh!" Try this care screen stars use and be delighted with the quick new beauty Lux Soap gives your skin!

*9 out of 10
Screen Stars use
Lux Toilet Soap*

Timely Tips by Little Lulu

HOW DO YOU SCORE ON THESE HELPFUL WAYS TO SAVE?



When fastening stockings, what helps prevent runs?

- ☐ Lady, be seated ☐ Round garters

Don't let garter-pull strain your nylons. Fasten them while in a sitting position to avoid future hosiery strain, runs, when seated. Another neat trick is to cover garter clasps with Kleenex. Saves stocking wear and tear, saves money.



When you need a tissue, do you—

- ☐ Find one handy ☐ Fumble with many

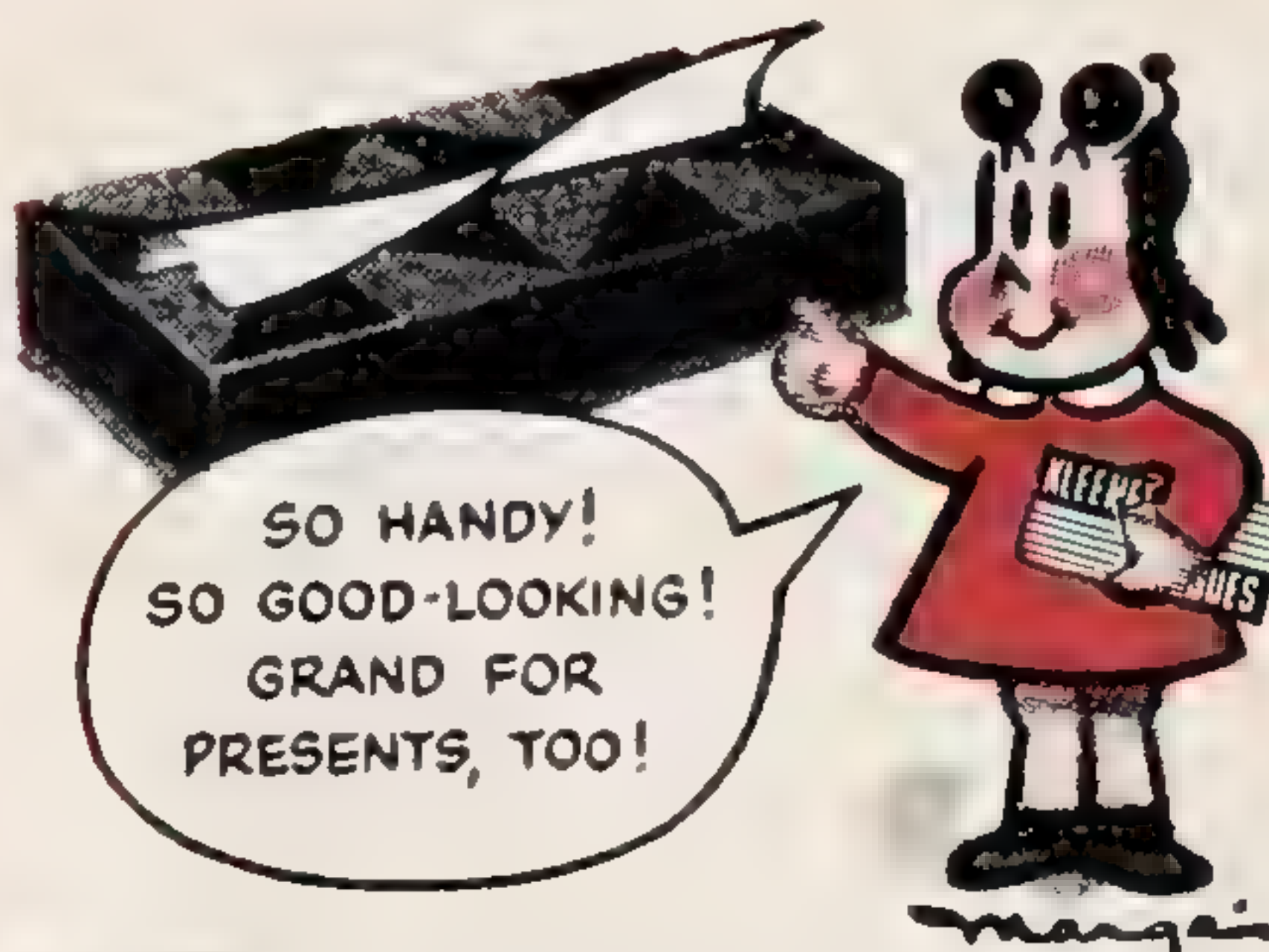
Next to your bed, you'll like Kleenex best—to check a sneeze or snuffle! Keep a box on the night stand. No fumbling; no need to turn on the light to find a Kleenex tissue. Only Kleenex serves one at a time—not a handful!—and another pops up, ready to use. Saves tender noses!



How to save your glamour after peeling onions?

- ☐ Try salt ☐ Use Kleenex

Both answers are right. Rid hands of onion odor by rubbing with dry salt... soothe "weepy" eyes with Kleenex! To save your complexion—after cold creaming, let soft, absorbent Kleenex gulp up the grease. (A special process keeps this sturdy tissue extra soft.)

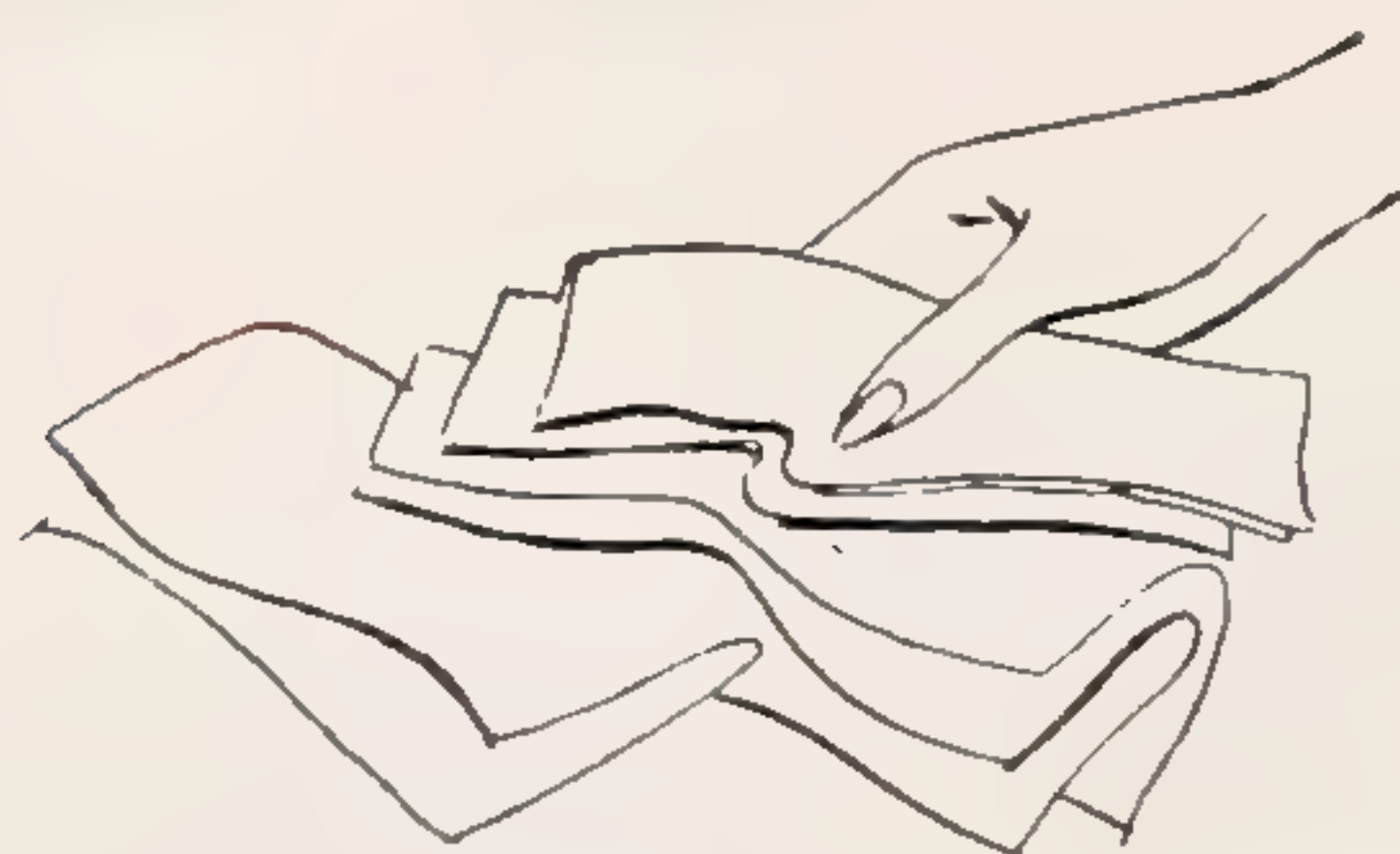


FREE! Instructions for making this attractive Kleenex box cover!

Turn scraps of fabric—your man's old ties, for instance—into a handsome box cover for Kleenex tissues. (As shown above.) Easy to make! Convenient to use! Free instructions by Mary Brooks Picken, famous sewing authority. Get your Patch-Patch design by writing to Educational Director, Dept. PP-92, International Cellucotton Products Co., Chicago 11, Illinois.

Kleenex* ends waste - saves money...

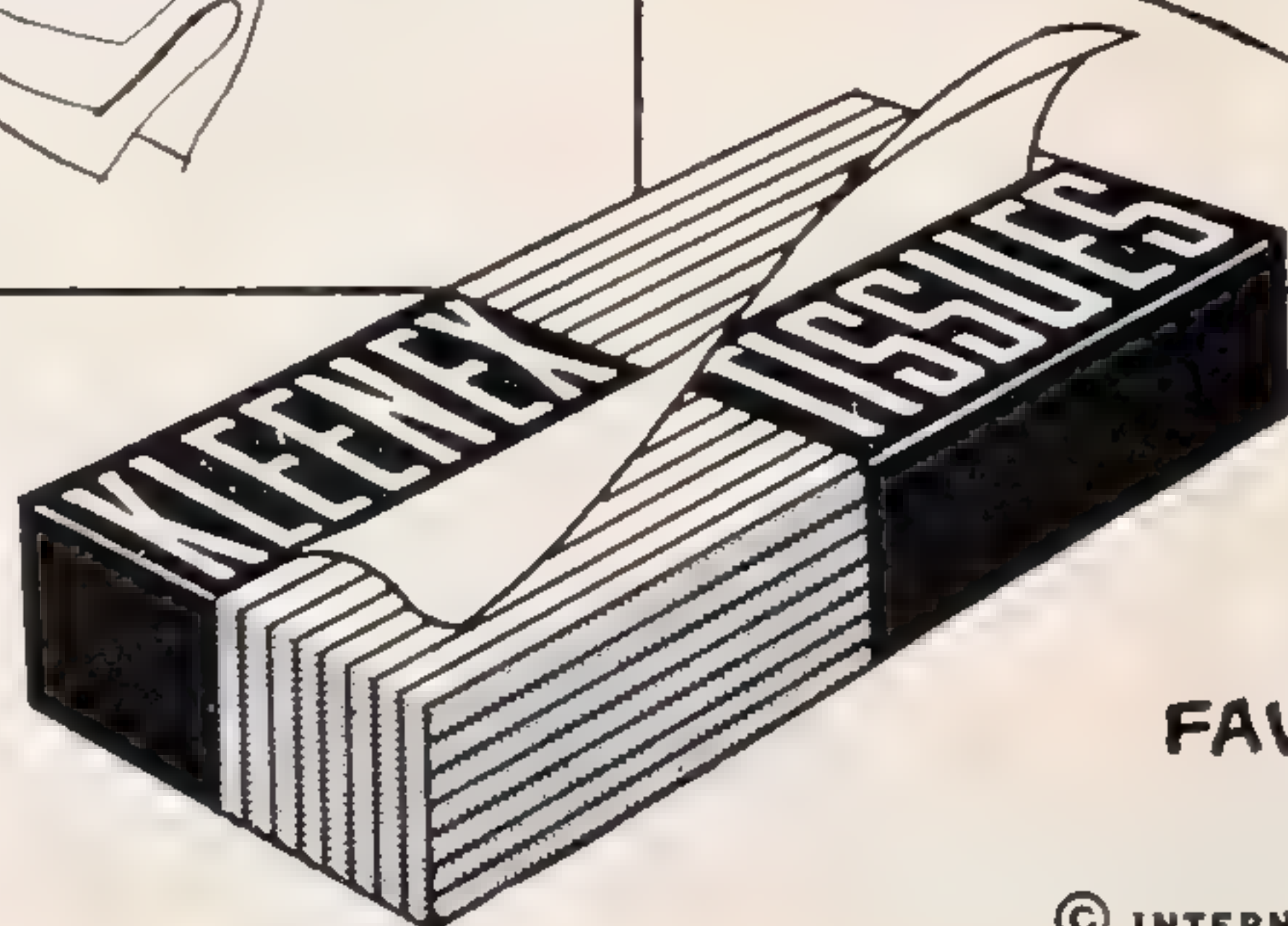
1. INSTEAD OF MANY...



2. YOU GET JUST ONE...



3. AND SAVE WITH KLEENEX



AMERICA'S FAVORITE TISSUE

Casts of Current Pictures

AMERICAN GUERRILLA IN THE PHILIPPINES—20th Century-Fox: Ensign Chuck Palmer, Tyrone Power; Jeanne Martinez, Micheline Prele; Jim Mitchell, Tom Ewell; Lovejoy, Bob Patten; Miguel, Tommy Cook; Juan Martinez, Juan Toren; The Speaker, Jack Elam; Gen. Douglas MacArthur, Robert Barrat; Col. Phillips, Carleton Young.

BORN YESTERDAY—Columbia: Billie Dawn, Judy Holliday; Harry Brock, Broderick Crawford; Paul Verrall, William Holden; Jim Devery, Howard St. John; Eddie, Frank Otto; Norval Hedges, Larry Oliver; Mrs. Hedges, Barbara Brown; Sanborn, Grandon Rhodes; Helen, Claire Carleton.

BRANDED—Paramount: Choya, Alan Ladd; Ruth Lavery, Mona Freeman; Mr. Lavery, Charles Bickford; Leffingwell, Robert Keith; Rubriz, Joseph Calleia; Tonio, Peter Hanson; Mrs. Lavery, Selena Royle; Ransome, Tom Tully; Tattoo, John Berkes; Dawson, Milburn Stone; Hernandez, Martin Garalaga; Dad Travis, Edward Clark; Spig, John Butler.

CYRANO DE BERGERAC—Kramer-U-I: Cyrano de Bergerac, Jose Ferrer; Roxane, Mala Powers; Christian, William Prince; Le Bret, Morris Carnovsky; De Guiche, Ralph Clanton; Ragueneau, Lloyd Corrigan; Duenna, Virginia Farmer; Cardinal, Edgar Barrier; Orange Girl, Elena Verdugo; Valvert, Albert Cavens; Montfleury, Arthur Blake; The Meddler, Don Beddoe; Bellerose, Percy Helton; Sister Marthe, Virginia Christine; Doctor, Gil Warren; Man with Gazette, Philip Van Zandt; Guardsman, Eric Sinclair; Marquis, Richard Avonde; Cadets, Paul Dubov; John Crawford; Jerry Paris; Robin Hughes.

DALLAS—Warners: Blayde Hollister, Gary Cooper; Tonia, Ruth Roman; Bryant Marlow, Steve Cochran; Will Marlow, Raymond Massey; Flo, Barbara Payton; Martin Weatherby, Leif Erickson; Felipe, Antonio Moreno; Matt Coulter, Jerome Cowan; Wild Bill Hickok, Reed Hadley; Luis, Gil Donaldson; Cullen Marlow, Zon Murray; Judge Harper, Will Wright; The Sheriff, Monte Blue; Jason Trask, Byron Keith; Carlos, Jose Dominguez; Dink, Steve Dunhill.

DOUBLE CROSSBONES—U-I: Davey Crandall, Donald O'Connor; Lady Sylvia, Helena Carter; Gov. Elden, John Emery; Tom Botts, Will Geer; Lady Montrose, Kathryn Givney; Lord Montrose, Stanley Logan; Malcolm Giles, Hayden Rorke; Ben Wickett, Charles McGraw; Isaac Welles, Gregg Martell; Caleb Nichols, Morgan Farley; Amos Bullock, Jim Arness; Samuel Meeker, Raymond Bond; Henry Morgan, Robert Barrat; Capt. Kidd, Alan Napier; Blackbeard, Louis Bacigalupi; Ben Avery, Glenn Strange; Ann Bonney, Hope Emerson.

EMERGENCY WEDDING—Columbia: Peter Kirk, Larry Parks; Helen Hunt, Barbara Hale; Vandemer, Willard Parker; Emma, Una Merkel; Tony, Alan Reed; Dr. Heimer, Eduard Franz; Filbert, Irving Bacon; Forbush, Don Beddoe; Ed Hamley, Jim Backus; Ito, Teru Shimada; Freddie, Myron Welton; Dr. White, Ian Wolfe; Miss Toomey, Helen Spring; Richard Andrews, Greg McClure; Rose, Queenie Smith; Newsboy, Jerry Michelsen.

FRENCHIE—U-I: Tom Banning, Joel McCrea; Frenchie Fontaine, Shelley Winters; Pete Lambert, Paul Kelly; Countess, Elsa Lanchester; Lance Cole, John Russell; Diane Gorman, Marie Windsor; Clyde Gorman, John Emery; Jeff Harding, George Cleveland; Carter, Regis Toomey; Dealer, Lucille Barkley; Jim Dobbs, Frank Ferguson; Tony, Vincent Renno; Rednose, Paul E. Burns; Bartender, Larry Dobkin; Stage Driver, Jack Ingram; Frank Dawson, Chuck Roberson.

GOLDBERGS, THE—Paramount: Molly Goldberg, Gertrude Berg; Jake Goldberg, Philip Loeb; Uncle David, Eli Mintz; Alexander, Eduard Franz; Sammy, Larry Robinson; Rosalie, Arlene McQuade; Mrs. Kramer, Betty Walker; Tante Elka, Sara Krohner; Mr. Dutton, David Opatoshu; Debby, Barbara Rush; Ted, Peter Hanson; Mrs. Morris, Helen Brown; Mrs. Schiller, Edith Angold; Mrs. Van Nest, Josephine Whittell; Nomi, Shari Robinson; Mr. Mendel, Erno Verebes.

KANSAS RAIDERS—U-I: Jesse James, Audie Murphy; Quantrill, Brian Donlevy; Kate, Marguerite Chapman; Anderson, Scott Brady; Kit Dalton, Anthony Curtis; Frank James, Richard Long; Cole Younger, James Best; Jim Younger, Dewey Martin; Captain, Richard Arlen; Willis, George Chandler; Pell, Charles Delaney; Redleg Leader, John Kellogg; Tate, Dave Wolf.

UNDERCOVER GIRL—U-I: Chris Miller, Alexis Smith; Lt. Mike Trent, Scott Brady; Doc Holmes, Edmund Ryan; Reed Mennig, Gerald Mohr; Moosher, Royal Dano; Liz, Gladys George; Butt Miller, Regis Toomey; Tully, Harry Landers; Collar, Mel Archer; Pat Gibson, Lynn Ainsley; Jess, Richard Egan; Murph, Lawrence Cregar; Capt. Parker, Connie Gilchrist; Babe, Angela Clarke; Robbie, Tristram Coffin; Lew, Clark Howat; Wally, Harold Gary.

WEST POINT STORY, THE—Warners: Elwin Bixby, James Cagney; Eve Dillon, Virginia Mayo; Jan Wilson, Doris Day; Tom Fletcher, Gordon MacRae; Hal Courtland, Gene Nelson; Bull Gilbert, Alan Hale Jr.; Harry Eberhart, Roland Winters; Bixby's Wife, Raymond Roe; Lt. Col. Martin, Wilton Graff; Jocelyn, Jerome Cowan; Commandant, Frank Ferguson.

prediction:

After you've seen

"Born Yesterday",

your favorite new

star will be

Judy Holliday



COLUMBIA PICTURES
presents

BORN YESTERDAY

starring

JUDY WILLIAM BRODERICK
HOLLIDAY · HOLDEN · CRAWFORD

Screen Play by Albert Mannheimer • From the Celebrated Stage Play
Produced by S. SYLVAN SIMON • Directed by GEORGE CUKOR

BROADWAY'S BIGGEST HIT...NOW A
PERFECTLY SWELL MOTION PICTURE!



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Don't "Just Wash"
your hair—



Condition it with **DRENE** shampoo...

The Sure way to Natural Sheen, Natural Softness

It's the most exciting beauty news in America—the wonderful Drene Shampoo with Conditioning Action—and your dealer has it now!

This Drene does far more than "just wash" your hair! It actually *conditions* as it cleanses . . . conditions your hair to all its loveliest natural softness, its most thrilling natural sheen!

To discover how different, how effective Drene really is, you only have to try it once! Just see how beautifully clean and soft it leaves your hair . . . how easy to manage! See how easily curls and waves fall into place . . . how they last and last!

So don't wait another day! Get a bottle of this marvelous Drene at any drug counter now—try it right away! Remember, Drene is the *only* shampoo with this Conditioning Action . . . for *all* types of hair!



You'll be thrilled at the thorough way Drene cleans your hair and scalp! Yet it's gentle, baby-mild, non-drying!



You'll be delighted to find you can skip special rinses. Drene leaves *no* dulling soap film . . . removes loose dandruff!



You'll be amazed at how quickly Drene makes billowy, fragrant lather instantly, even in the hardest water!

For ALL Types of Hair!



*Only DRENE has
this Conditioning Action*



Seventeenth century romance: Jose Ferrer, Mala Powers in the poetic screen version of Edmond Rostand's classic



Shootin' high: The West goes wild when Elsa Lanchester, Shelley Winters, and John Russell aim for action

✓✓ (F) *Cyrano de Bergerac* (Kramer-UA)

THIS beautifully done classic will delight young and old. That is, the young and old who like poetry and romance. The Time is the 17th century, and the Place is Paris. It's the story of *Cyrano de Bergerac*, a stalwart poetic fellow whose inferiority complex was his extraordinary nose. Jose Ferrer plays the part for comedy and tragedy, and plays it beautifully. It is *Cyrano's* despair that he is given the job of wooing *Roxane*—the girl he himself loves secretly—for a younger, handsomer man, the tongue-tied *Christian*. William Prince as *Christian* is most appealing, and Mala Powers as *Roxane* is beautiful. Stanley Kramer produced this, and it is one of his best, though totally different from his other successes.

Your Reviewer Says: This is Art, very gratifying Art.

Program Notes: Jose Ferrer Otero y Cintron ("Call me Joe") was born in Puerto Rico in 1912. On the New York stage he has played everything from Iago to Charley's Aunt, which makes him a very versatile fellow. He made his movie debut as the Dauphin in Ingrid Bergman's "Joan of Arc," and proceeded to steal the picture. The enviable title of First Actor of the American Theater was bestowed on him by no less a personage than Helen Hayes, who said of him: "I honestly believe that America has in Jose a First Actor. There has been no one since Barrymore who could act superlatively from classics to farce." Jose's friends claim he is a good baseball player, swimmer, painter and caricaturist. His hobby is cooking, and his specialty is bread . . . Mala Powers is eighteen and a native Californian. Howard Hughes saw her in the rushes of "Outrage" and put her under long-term contract. Mala has had quite a success in radio, doing a variety of roles, including those of an eighty-year-old woman, a gurgling infant and a yowling cat. Her real name is Mary Ellen. She's 5'3", weighs 105 pounds, has brown hair, blue-gray eyes, and doesn't smoke or drink.

✓✓ (F) *Frenchie* (U-I)

SHELLEY WINTERS, as *Frenchie Fontaine*, operates the hottest gambling joint west of the Rockies. She and her friends, Elsa Lanchester and John Russell, come from New Orleans by stagecoach to bring excitement to *Bottleneck*. All of this, however, is just a set-up to trap the two bandits who murdered *Frenchie's* father when she was a tiny tot. Shelley falls hard for easy-going sheriff Joel McCrea, who aims to make the law work in a peaceful manner in this frontier town. Marie Windsor, the frustrated wife of local banker John Emery, is also in love with the sheriff. The girls fight it out, tooth and nail, the best girl fight on the screen since Marlene Dietrich and Una Merkel had at it in "Destry Rides Again." Paul Kelly plays a crooked gambler. It's all in fun, and it's all in Technicolor.

Your Reviewer Says: Another Western—but good.

Program Notes: This film was shot in the wilds of the Mt. Tom country at the base of the High Sierras. Shelley Winters, a Brooklyn girl, was initiated into the mysteries of a dude ranch near Bishop, Cal., where she caught her first trout, rode her first horse. The two days she had off during the production she flew to Las Vegas to visit the famous gambling joints. She learned to shuffle a mean deck. . . . Joel McCrea endeared himself to members of the company by passing around a box of licorice after every take. Joel's wife, Frances Dee, kept him supplied with a fresh box every few days. Frances, unlike other movie wives, never goes on location with her husband . . . While working on this picture Elsa Lanchester and her husband, Charles Laughton, became United States citizens . . . "Women," said director Louis King, "are notoriously unable to pull punches or fake haymakers." In spite of his instructions to the girls, they tossed their mitts around too promiscuously and gave each other more of a beating than either intended.

shadow



Cadet caper: When Doris Day, James Cagney bring Broadway to West Point, the Academy walls rock—with song

✓✓ (F) The West Point Story (Warners)

ONCE again James Cagney is a song and dance man. This musical can boast a good cast, good tunes, good songs and good humor. Virginia Mayo is beautiful and so is Doris Day and they both dance and sing. Gordon MacRae's rich baritone makes every song he sings sound like a hit tune. Young dancer Gene Nelson does some fancy stepping in which he was directed by LeRoy Prinz. The story is an amusing one which has a military West Point background with a Broadway twist. Cagney appears on the West Point scene when he agrees to help stage their traditional 100th night show. Some of the songs you'll want to hear again and again are "The Kissing Rock," "You Love Me," "One Hundred Days Till June," and "The Military Polka."

Your Reviewer Says: Good performances by good performers.

Program Notes: For the first time since "Yankee Doodle Dandy," which won him an Academy Award eight years ago, Jimmy Cagney goes into a song and dance. Jimmy sports a new hair-do, a regulation West Point crew cut, and a new physique—pounds lighter . . . Ever since she signed with Warners Virginia Mayo, a former dancer, has been begging for a dancing opportunity. This is it—and how that girl can do a hot number . . . Doris Day started her career as a dancer while she was in her teens in St. Louis. Only recently in "Tea for Two" did she timidly start dancing again. So pleased was she with the results that now she hopes to cram as many dances in her pictures as she does songs . . . Gene Nelson proves again that he is almost ready to take his place beside Fred Astaire and Gene Kelly. A former member of the Sonja Henie ice show, Gene has been working hard on his dancing since he was four. . . . Alan Hale Jr., playing his first important role since the death of his beloved father, is twenty-nine and has been acting for ten years, with three years off to fight for Uncle Sam.



Family affair: Philip Loeb, Arlene McQuade, Larry Robinson, Gertrude Berg re-enact their famous TV roles

✓✓ (F) The Goldbergs (Paramount)

THE famous "Goldbergs," as heard over CBS radio for years, and recently seen as a series over television, has been made into a heart-warming movie. *Molly, Jake, Sammy, Rosalie* and *Uncle David* all come to life. (Philip Loeb is excellent as Mr. Goldberg.) *Molly* involves herself in her neighbors' business; an ex-beau's present love affair; a PTA dance; a widow's fate—and, to follow the pattern of *Molly's* life, nearly all ends in disaster. Millions of people acquainted with the *Goldbergs* and their trials and tribulations these many years have wanted to see them in a film. And so Hollywood sent for *Molly Goldberg* (Gertrude Berg) and she wrote the story and then starred in the picture—a la Orson Welles!

Your Reviewer Says: Relaxing, not taxing.

Program Notes: Gertrude Berg, plump and fiftyish, is a great deal like the plain, amiable Molly she portrays. "What with writing, rehearsing and acting, I suppose I spend more time being Molly than I do being myself," she says. While she was in Hollywood making her first picture Mrs. Berg lived in the swanky Bel Air Hotel, a far cry from Molly's Bronx, and she shared a sun deck with Doris Duke. She toyed with the idea of stringing a clothesline across the sundeck, but never quite got around to it. If the film version clicks with the public, Paramount plans to make a series of "The Goldbergs." Mrs. Berg is a devoted family woman. She has been married to Louis Berg, a chemist, for thirty years, and they have two children. She is crazy about hats, and her hobby is collecting watches. Unlike Molly, she lives in a Park Avenue apartment and has a country home in Connecticut . . . "The Goldbergs" has proved a training ground for many actors and actresses who later became famous. Among them, Joe Cotten, Van Heflin, Everett Sloane, Richard Widmark, Joan Tetzel, George Tobias and Marjorie Main.

BY LIZA WILSON

✓✓✓ outstanding

✓✓ good

✓ fair

F—for the whole family

A—for adults

stage



She thought her face was clean...



Until *she took the "tissue test"!*

The "Tissue Test" convinced Virginia Mayo, co-star of Warner Bros.' "Captain Horatio Hornblower" that *there really is a difference* in cleansing creams.

We asked her to clean her face with her regular cleansing cream. Then to try Woodbury Cold Cream on her "immaculately clean" face and handed her a tissue to take it off.

The tissue told a startling story! Woodbury Cold Cream floated out hidden dirt!

Why is Woodbury so different? Because it has Penaten, a new miracle ingredient that actually penetrates deeper into your pores...lets Woodbury's wonderful cleansing oils loosen every trace of grime and make-up.

It's wonder-working Penaten, too, that helps Woodbury to smooth your skin more effectively. Tiny dry-skin lines, little rough flakes just melt away.

Buy a jar today—25¢ to 97¢, plus tax.



Woodbury Cold Cream

floats out hidden dirt...

penetrates deeper because it contains Penaten

✓✓ (A) **Born Yesterday** (Columbia)

JUDY HOLLIDAY, as *Billie Dawn*, the dumb, sexy blonde who smartens up quickly under the tutelage of a handsome crusading writer, gives a screen performance that will be talked about for years. As a motion picture, "Born Yesterday" is heavy on the conversation, light on the action. But who cares when he can see Judy playing her famous gin rummy scene, or hear her saying, "Do me a favor, *Harry*, drop dead," to her erstwhile boy friend. Broderick Crawford plays the belligerent, raucous junk dealer who is a fit subject for the Federal clink. In Washington on a big deal he is struck by the amazing ignorance of his chorine friend and makes the fatal mistake of hiring William Holden, a humanity-loving newspaper man, to teach her culture. Howard St. John plays the drunken corrupt lawyer, and Larry Oliver the crooked congressman. Judy, however, is the whole show.

Your Reviewer Says: Not for the youngsters.

Program Notes: *Judy Holliday has created an unusual situation. She's almost certain to be up for two Oscars: As the star of "Born Yesterday" and as the best supporting actress in "Adam's Rib." Judy, who was dragged in at the eleventh hour when Jean Arthur bowed out, opened in the Billie Dawn role at the Lyceum Theater in New York February 4, 1946, and ran for 1,643 performances. It was inevitable that Judy would play Billie Dawn on the screen, but Columbia first tested a slew of players. Judy is an attractive young blonde ("I've got nice legal hair but I had to dye it for Billie") with a dimpled baby stare that covers a will of iron, as Producer Harry Cohn discovered. She's married to David Oppenheim, a musician, and she lives with him in New York in a Waverly Place apartment. Her hobby is painting, and she has a flair for fancy French and Italian cooking. On the set she relaxes by solving crossword puzzles. Her mother, who accompanies her everywhere, is her severest critic. "I'd rather face George Jean Nathan any night than Mother," says Judy.*

✓✓ (F) **Dallas** (Warners)

GARY COOPER and Ruth Roman are teamed in this rowdy tongue-in-cheek Western photographed in Technicolor. The frontier town of Dallas, Texas, in the days following the Civil War, is the scene of much gun shooting, fast riding, outlawry and lovemaking. Gary plays an ex-Confederate colonel who is in Texas for the sole purpose of taking some deadly potshots at three Yankee outlaws (Raymond Massey, Zon Murray and Steve Cochran) who have their greedy eyes on Ruth Roman's rich ranch. Seems that Steve burned Gary's home and killed his family back in Georgia. Rugged, taciturn Gary takes over the identity of the new U. S. Marshal (Leif Erickson) sent out from Boston. Takes over his girl Ruthie, too.

Your Reviewer Says: Fast moving Western.

Program Notes: *The rolling hills and valleys near Calabasas, which form part of the Warner ranch, served as the location of this film which stirred up so much dust in the San Fernando Valley that the homeowners complained . . . Hot lunches were brought out from town every day, and as is the custom on locations, the hotter the day, the hotter and heavier the food. The stars gathered in the few shady spots to eat their chow, and discuss their prowess as cooks. Steve Cochran, who has become one of the best "heel" players in Hollywood, gave forth with*
(Continued on page 104)



There's one in every office

The other girls never asked Laura to lunch if they could possibly avoid it. Not that she wasn't good company or that she didn't pay her share . . . but she had one fault that outweighed her good points. What it* was, Laura, poor girl, would be the last to suspect. There's one in every office . . . and she had to be the one.

It can happen to you...any time

How's *your* breath today? You could be guilty of *halitosis (unpleasant breath) right now . . . *without realizing it*. Halitosis may be absent one day and present the next . . . and, when it is, you are in wrong with everybody. It can nullify your other good points. Isn't it foolish to risk offending when Listerine Antiseptic is such a simple and delightful precaution . . . such an *extra-careful* one? You simply rinse the mouth with it before any date and, lo! . . . your breath is instantly fresher, sweeter, less likely to offend.

To be extra-attractive be extra-careful

A number of things will relieve off-color breath *momentarily*, but Listerine Antiseptic sweetens and freshens the breath instantly . . . and helps keep it that way . . . not for seconds . . . not for minutes . . . but for hours, usually. No wonder it's the *extra-careful* precaution against bad breath. So, to be extra-attractive, be extra-careful. Never, never omit Listerine Antiseptic night and morning, and before any date, when

you want to be at your best.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

LAMBERT PHARMACAL CO., St. Louis, Mo.

BEFORE ANY DATE... **LISTERINE ANTISEPTIC**



.... IT'S BREATH-TAKING !

Eagerly Awaited... Widely Acclaimed...

AT LAST IT IS HERE!



*20th
Century-Fox's*

THE MUDLARK

*The story of the kid
who wanted to sit
on the Queen's
throne!*



The heart-warming
motion picture that
takes you up the back
stairs of Windsor Castle
...and into the delightful
scandal that changed the
course of empire!



with **ALEC GUINNESS** • **ANDREW RAY** • **BEATRICE CAMPBELL** • **FINLAY CURRIE**

Directed by **JEAN NEGULESCO** Produced by **NUNNALLY JOHNSON** Screen Play by **NUNNALLY JOHNSON**
Based on the Novel by Theodore Bonnet



Charles Black had never seen Shirley Temple on the screen when they first met

Hawaiian Love Song

BY ROBERTA ORMISTON

The story behind the headlines of a romance that changed Shirley Temple from the disillusioned girl of a year ago to the happy woman she is today

ON DECEMBER 5, 1950, Shirley Temple's divorce from John Agar became final.

One year before, headlines had heralded the sensational story of broken marriage for the world's best-known film star.

Now, as this issue rushes to press, all Cupid's arrows point toward Shirley as Mrs. Charles Alden Black of San Francisco, once again a woman who knows happiness.

It was last January that Shirley, so newly divorced, flew to Honolulu with her daughter, Linda Susan. Behind were the bitter memories, ahead—she hoped—the peace and warmth and forgetfulness of the Islands.

Honolulu gave Shirley not only relief from heartbreak but a sense of purpose in the future. A few days after

her arrival she was invited by old friends to a party, a *luau*, at their home. She must, she told herself, start going out again; otherwise she soon would be a dreary companion for little Susan.

She dressed for the party dutifully while Susan watched, all eyes. Feeling older and more sophisticated than she'd ever felt before and rejecting her golden mop of curls as much, much too naïve, she brushed her hair back smoothly and tied it with black velvet. It was to please Susan that she wore the frothy white dress with a décolletage fashioned entirely of white flowers. Little did she dream how soon this would be her favorite dress too.

She saw Charlie Black immediately. Any girl would who was worth her salt. He's that kind of man. He looks as if he belonged out (Continued on page 86)

Is Bergman happy? Does she regret what has happened? Is she returning to Hollywood?

Only a woman familiar with Ingrid's life in Europe could answer these questions



Lady in question

BY ELSA MAXWELL

Ingrid Bergman: No longer the simple Stockholm girl or the Hollywood actress absorbed in her career

Valeska



Above, with Rossellini: Even his critics admit he has warmth and charm

INGRID BERGMAN was recently asked to return to Hollywood to star in "Strike a Match." Since the offer went to her from Howard Hughes, multimillionaire owner of RKO, the matter of money could not have been a stumbling block. Besides, those very brilliant young men, Jerry Wald and Norman Krasna, were to have been in charge of the production, which would have offered Ingrid a role that would have been a veritable sugar plum for an actress of her undisputed talents.

But Ingrid refused this offer and will instead star in a picture her husband Roberto Rossellini will make in France shortly after the first of the year.

It's a year and a half now since Ingrid announced that she was leaving Doctor Peter Lindstrom and that she would marry her director, Roberto Rossellini, as soon as she was free. Six months later, on February 2nd, she had a son, Renato, by Rossellini.

At this time magazines and newspapers reported on Ingrid in every issue and in the greatest detail. But during the past year little or nothing has been written about her. Which accounts for the tremendous interest in her that exists, currently.

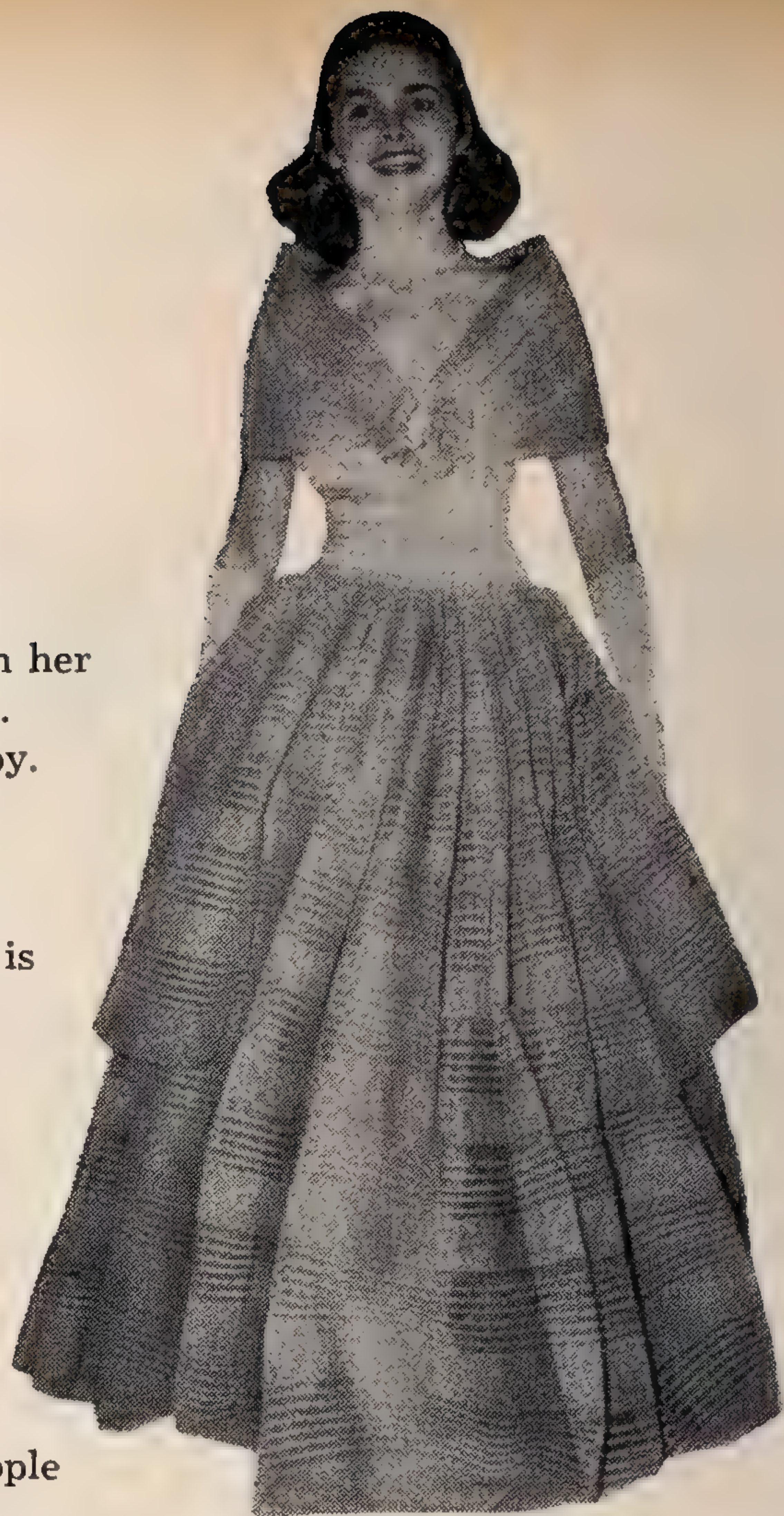
Wherever I went in Europe this (Continued on page 101)

janet leigh

She stands five feet and a half in her sandal hose and she detests men who are smooth. Her measurements make even a Petty girl seem sloppy. Thirty-six bust, thirty-five hip, twenty-two-and-a-half-inch waist. When she is being very forceful, she says, "Honest Injun."

Her last name is pronounced Lee, her favorite sport is badminton and she gives every man the impression that he alone can protect her.

She is a fine cook. Her favorite actress is Dorothy McGuire.



She loves to rumba and she's baffled by people who are bored with life.

Currently her pet tune is "My Comic Valentine." She has been married twice; but

her parents caught up with her high school elopement so quickly that there was an annulment.

She maintains her weight at one hundred and eighteen pounds and her father calls her Stinky.

Her best recipes, she says, are for veal scallopini, green salad with a super-special roquefort cheese dressing and pineapple upside-down cake. She dotes on every shade of blue and her eyes are like brown velvet.

When she laughs, which is practically continuously, she shuts her eyes, wrinkles her nose, doubles up and can be heard for blocks and she is rapidly becoming the best dressed junior star in Hollywood.

Her hair is real *hair-colored* hair, light brown and fine-textured.

She never eats bread. Money doesn't impress her.

She sleeps in pajamas with the windows wide open and the bed covers high.

She's a thrill, definitely.



The first pin-up girl in Photoplay's new series.

Janet Leigh of "Jet Pilot"



PHOTOPLAY

PIN UP

#1

COLOR PHOTOGRAPH BY
ERNEST BACHRACH



Across a

BY TONY CURTIS

He couldn't afford to take her to the big places. He remembered a crazy kind of an attractive place, where a fellow could talk

She was wearing a black dress and her hair was the soft color of moonlight.

Right then he began thinking about one world for two



Now that he knows her he goes weak all over—when he thinks how close he came to never knowing her at all

HHEY, Tony! What's this about you being in love? Going to get married—or something? What about this Janet Leigh? What's with her—crazy in the head, or something? What's so special about *you*?"

This is the way it's been since I first met Janet. I get it from all sides. In Hollywood, when they like you, they let you have it. It's their way of showing you that you're "in." You're the new boy so, as far as you're concerned, none of it's ever happened before! When you take things big, they actually get a kick out of it. So they rib you and tease you and try to take the wind out of your sails. It makes you feel warm and wanted—inside. I hope they never stop. (Continued on page 95)

crowded room



Janet Leigh is in "Two
Tickets to Broadway,"

Tony Curtis, in "The
Prince Who Was a Thief"



The Don Taylors wanted children, have two—baby Anne, above, and Avery. To prevent jealousy, Avery was taught to imitate her mother, gives her doll a bottle when Phyllis feeds sister Anne
Ornitz

The John Dereks economize on food and clothes—
Patti conceals food economy with French sauces! Ornitz and Fink



an intimate report on

HOLLYWOOD'S YOUNG MARRIAGES

BY KATHERINE ALBERT



Gene Nelson and wife Miriam rarely quarrel since Chris came, know he'd feel insecure in a fighting family. In order to be with him as much as possible, they have adjusted his schedule to theirs
Ornitz

The Marshall Thompsons think they spend too much
Ornitz on trips—but have saved enough to build a new house

How do they meet the first years of marriage? These young couples tell —with a frankness that makes this the most human and revealing picture of Hollywood we have ever published



YOU find young couples all over the vast, sprawling terrain of Hollywood, in Mandeville Canyon, on Vine Street and out in San Fernando Valley. They live in every kind of place, from the modern house of Diana Lynn and John Lindsay which John designed, to the tiny walk-up apartment with a ten-by-sixteen living room which Corinne Calvet and John Bromfield rent. The *decor* ranges from super-modern to chintzy early American to Greenwich Village leopardskin.

Yet the principal young married couples of Hollywood have this in common. They are all earnest young people, trying valiantly to make a success of marriage and to keep romance alive.

Believing that you would not only be interested in how they live but that you would like to know



The Donald O'Connors, above with Donna, are facing the problems that separated them recently and trying to make their marriage work. They still blow their tops occasionally but now they know what's wrong, get along better



Paying the monthly bills is Tom Seidel's chore. Wife Jean Hagen took over once—and the bankbook went to pieces!



Joan Leslie faced problems of a doctor's wife before marriage—enjoys every spare minute Dr. Caldwell has

HOLLYWOOD'S YOUNG MARRIAGES

how they face their problems, the editors of Photoplay compiled a comprehensive list of intimate questions as a basis for this survey of the film colony's young-marrieds. They disagreed on all subjects but one—the home. Those who do not already own their homes are saving to buy homes. Probably in no other community is the percentage of young home owners so high. This is partly economic but it also stems from the fact that the home, the roots of a marriage, is important to these kids.

The Budget Problem

There was no budget plan figured out before the Don Taylors married. "How could we?" Phyllis Avery asks. "Don was in the Army. It was catch-as-catch-can. Besides, he had a lot of my bills to take over." Gene Nelson said, "We didn't have a home. Miriam and I were on the road and we lived in hotels."

Keefe Brasselle didn't start married life with any budget plan but he's on such a strict budget now that he is not allowed to write a check. Keefe is a spendthrift—"I'm the big hot-shot guy who always reaches for the check." So Norma, with Keefe's consent, took his account away from him. He has ten dollars a week spending money. For the first six months of their married life Diana Lynn and John Lindsay had no budget. Then they realized they were spending far too much for rent. They made a budget and moved into a house that architect John had built "on spec."

Newlyweds Jerome Courtland and Polly Bergen had a budget until, as Polly explained, "The refrigerator went on the blink and we had to eat out, so the budget was shot temporarily." But Jean Hagen and Tom Seidel—he was once an actor, hated it, and is now a writer—are, as he says, "just not the kind of people who budget." Don Taylor believes, "Budgets, like laws, are made to be broken." Whereas Marsh Thompson asks, "How can you look toward the future unless you know where the money is going?" He and Barbara were one of the two couples who worked out a budget plan before marriage.

Who Pays the Monthly Bills?

Barbara Thompson pays the bills because,



Keefe Brasselle refinishes, Norma upholsters old pieces for new home. Says Keefe, "It's the woman who keeps a marriage together"





Jerome Courtland is jealous, red-headed Polly is hot-tempered

Ornitz

HOLLYWOOD'S YOUNG MARRIAGES

"Marsh just hates to write out checks." Tom Seidel does it because Jean Hagen is awful at it. When Tom was away recently, settling his father's estate, Jean took over. She is so used to having him take care of everything that the bankbook went to pieces. The night before Don Taylor came back from a six-weeks location, Phyllis stayed up until four a.m. trying to balance the check book, which Don usually keeps. Geary Steffen handles the bills but he and Janie check them together. Corinne Calvet was shocked by the question. "John writes out the checks, of course," she said. "That is the job of the man."

How They Save Money

Half of Marshall Thompson's salary goes into savings. So does a fourth of Jerry Courtland's. Insurance is the biggest investment. "Naturally for us," says Janie Powell, "my husband is in the insurance business." Although Diana Lynn has an annuity, most of her and John's money is in real estate. In fact, they are in business together and plan their strategy in the evening. He builds houses and takes the second mortgage and they invest an equal amount in the project.

John Derek and Patti had a big savings plan but it went right out the window when it was discovered that their baby, Russell Andre, was born with a misplaced esophagus. This necessitated a series of operations which have left the Dereks in debt. They have managed, however, to hang onto insurance for the baby. A lot of the couples have business managers who handle their investments. Corinne Calvet doesn't need a business manager because, "Johnnie is so clever." They save cash because they want to buy a home.

Quarrels

Don Taylor's wife, Phyllis Avery, says, "Don and I don't have many quarrels. When we do, we yell briefly at each other and it's over." Marshall Thompson says he and Barbara do not have them, that they never have raised their voices against each other. But he adds, "Sometimes Barb gets mad and doesn't speak. I ignore her and the anger is gone in ten minutes." Janie Powell is another who says, "We don't have quarrels. Geary won't argue."

But red-headed Polly Bergen, Jerome Courtland's wife, is Irish. She says, "If I didn't fight with a person I wouldn't love him. It's natural for people in love to fight." Both she and Jerry are strong-willed. He also has an extremely high temper. But they have learned to laugh off their quarrels and they always make up before they go to bed. When Joan Leslie, who is pregnant, and Dr. William Caldwell disagree, they talk it out reasonably. "Never have an argument when you are tired or not (Continued on page 76)



The Steffens don't quarrel—"Geary won't argue," says Jane Powell. She admits she dresses for him

Diana Lynn, John Lindsay are in business together, take second mortgages on houses he designs

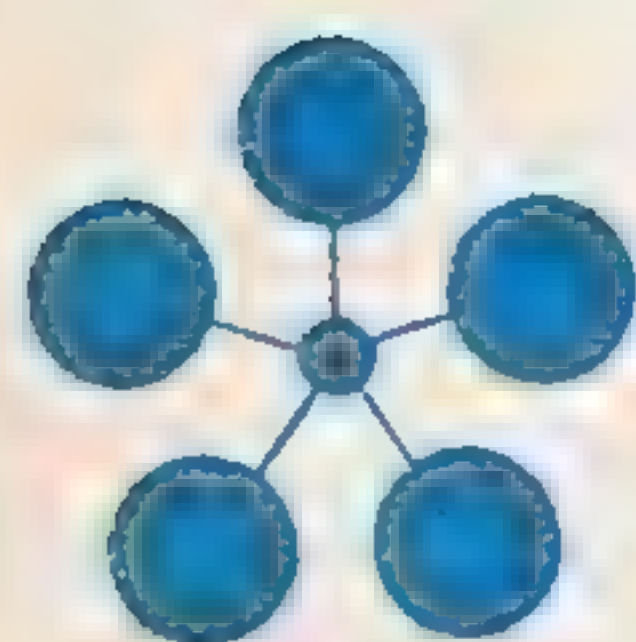


the story of

A



Everything Joan hopes to accomplish centers around daughter Deborah, who will remain in her custody



Of Collier Young, Joan says, "I like him so much I won't say I will not marry him"

At last Joan Fontaine is free—and frankly tells
the amazing reason for her delayed divorce

WILLFUL desertion." Joan Fontaine's voice was barely audible in the nearly deserted Santa Monica courtroom. She was answering her attorney's prompting to tell the Court why she was seeking her freedom from William Dozier.

"My husband left our home," she added, "and he would not return."

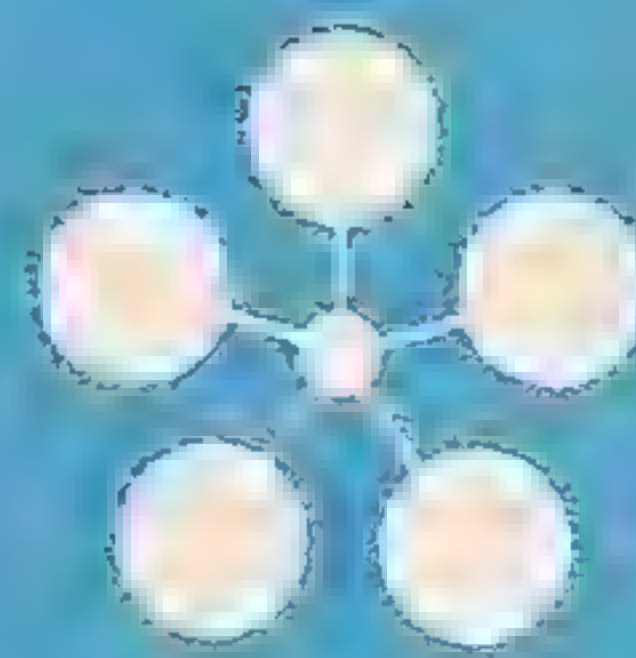
There was no tear in her eye or in her voice.

It was so early in the November morning that even the ever alert photographers were not on hand to take Joan's picture as she testified from the stand.

She had, apparently, (Continued on page 107)

DIVORCE

BY LOUELLA O. PARSONS



Joan Fontaine of
"September Affair" has
a natural dependence
on men which
they find devastating



Stranded in New York, *Valentino* (Tony Dexter) takes job as dishwasher to get evening clothes . . .



. . . becomes dancing gigolo. He meets *Joan Carlisle* (Eleanor Parker), with whom he'd had shipboard romance, director *Bill King* (Dick Carlson), who starts him on screen career

PHOTOPLAY SNEAK PREVIEWS

"VALENTINO"



The real Valentino—in 1921, when he made "The Sheik" with Agnes Ayres

Never before or since has a star so captured the public's imagination. In this picture he lives again—the man women never forgot

NEVER was a picture shrouded in more secrecy. The sets of "Valentino" were closed and Tony Dexter, who plays the title role, was kept from the press, out of public eye.

Tony was recommended to producer Edward Small by Katharine Cornell. He had played with her in "The Three Sisters" and again and again his resemblance to Rudolph Valentino had impressed her.

Dexter studied for this role for three years, took dancing lessons in private instruction rooms, had Valentino's old films run off a hundred times so he could study Valentino's every gesture and mannerism.

Now, a quarter of a century after his untimely death, Valentino lives again.





In Hollywood, *Valentino* and partner *Lila Reeves* (Patricia Medina) crash party of famous producer. Their gaucho dance wins *Valentino* first screen break



Valentino, the idol of women everywhere, loses *Joan*, the woman he loves, to *King*—is best man at wedding



Later, *Valentino* and *Joan* play together in "*The Sheik*"—their attraction for each other is rekindled



To protect *Joan*, *Valentino* returns East, becomes ill and dies. *Joan* learns, then, what her husband, *King*, never revealed before

She was all prepared to cater to the hard-working actor—until she found



Ronald, Jimmy, Michael, Belo and Gloria at Malibu. Jim's idea of a picnic was a fifty-yard hike to the public beach

IT'S BEEN a wonderfully happy year and a half that I've been Mrs. Jimmy Stewart. Jimmy's disposition really astounds me. It must have been made in heaven. It had never entered my thoughts that Jimmy and my sons might ever be a problem to each other. After all, we had known each other a full year before we were married and Jimmy was used to seeing the boys around the house. Usually, the cocktail hour was the signal for the boys to come in when Jimmy was there. Very long and very dull (I thought) big fat bull sessions followed, but Jimmy was never bored or annoyed. At no time had he ever knocked himself out to win them over. He liked the boys—he treated them as

friends. And children are very quick to understand.

However, I must admit that soon after we were married I suddenly developed a twinge or two. I suppose it was a natural reaction, but I found myself thinking—now that he'll be seeing them twenty-four hours a day, will Jimmy like the boys so much?

When we were married, the boys were in New York visiting their father, Ned McLean. Otherwise they would have been at the church for the ceremony. While they were returning home, their governess had wisely and carefully prompted them that their mother's name was now Mrs. Stewart. They must get used to hearing her thus addressed and act perfectly (*Continued on page 99*)

she'd married a bigger kid than her boys

I'M IN LOVE WITH A wonderful guy



BY MRS. JAMES STEWART

Below, scenes from Universal-International's "Harvey," screen adaptation of famous Broadway hit

Jimmy Stewart is taken to mental home by sister Josephine Hull for observation. Jesse White uses strong-arm tactics



Jim, released from institution, is entertained by *Harvey's* witty comments on books he reads and people he knows



Jim tells nurse Peggy Dow, Dr. Charles Drake about invisible pal *Harvey*, a six-foot rabbit



As Jim walks off into the morning sun, dust stirs in roadway—*Harvey* makes a decision





Ornitz

BY JERRY ASHER

So many things might never have

happened—if a door had been closed



Sally Forrest of "Vengeance Valley" and her fiance, Milo Frank. A lost diary revealed they had met once before

THIS is the story of a man and a girl—a girl with dancing feet and stardust in her eyes—and a man who believed in her because he had dreams—and she was part of them. . . .

It began about two years ago. Milo Frank, visiting a studio and glancing through an office door, saw a young girl hurrying along the corridor, her arms laden with dancing costumes. In the dim light, she seemed to have gray hair. Unusual, he thought, for such a young girl. He tried to dismiss her from his mind, but a few moments

later he was rushing down the corridor after her.

He caught her at the door. In another minute she well might have gone out of his life forever.

"Pardon me, Miss," he said. "My name's Milo Frank. I'm an agent. I'd like to know your name and if you're an actress."

He could see now that her hair wasn't gray, but spun gold. Gray-blue eyes, friendly but skeptical, regarded him intently.

"My name's Sally Feeney," she answered. "I'm a dancer. I'd (Continued on page 98)



With elbows braced firmly on table, Debbie Reynolds of "Two Weeks with Love" outlines upper lip with an artist's brush



She outlines lower lip next, draws line shorter than natural lip length to increase depth, make mouth seem fuller

paint a

PRETTY PICTURE

by Vicky Riley

THERE isn't another person in the whole world just like you. In return for this gift of individuality, it's up to you to experiment until you bring your face to its loveliest. One of your most important beauty assets is your mouth. Make the most of it.

1. A face, to be perfectly proportioned, should divide into three equal sections: From the hairline to top of nose; from top of nose to its base; from base of nose to tip of chin—with the lips opening exactly at the halfway point. If your upper lip is too close to your nose, make it up narrowly, not so much as a hairsbreadth above the natural lip line. If your lower lip is too far from the tip of your chin, make it up fully, carry your lip rouge below your real lip line. If your mouth is too close to your chin, give yourself a full upper lip and a narrow lower lip. Ann Sothern is a fine example of this latter.

2. Above all, let your eyes dominate! Greer Garson has an angled face, prominent cheek bones, high-lifted eyes. But her lips, made up with definite angles, complement her eyes charmingly. Katie Grayson has round eyes and a little round nose. So she makes up her mouth round.

3. More people see you in profile than full face. If you fill in your lipstick right to the ends of your mouth it

usually produces a "down" line—which is likely to make you look slightly disagreeable and older. As you end your upper lip, carry the line up a little, never down. This takes practice. But you'll count it worth while when, at last, you see by your profile that your mouth gives you a smiling, young appearance.

4. Use a real painter's brush (a camel's hair one), with a full-length handle, to apply your lipstick. Not only is it less expensive than a regular lipstick brush but it will last longer.

5. Do what the smart Hollywood girls do—save stubs of old lipsticks and use them right down to the end with your brush.

6. If you're very young and have light skin, pink lipstick in the daytime is enchanting. For evening, use darker, richer colors.

7. In winter weather, use a greasier type lipstick—to prevent chapping.

8. When you're on a date and your make-up needs repairing, visit the powder room. Don't let your dream man see the mechanics of your beauty.

Are you hiding the real beauty of your mouth beneath a dab of color? Hollywood has lipstick tricks to give it lasting allure



She fills in the outline, using regular lipstick. A brush can be used but it must be heavily coated with color. For correcting any lip faults, choosing the most flattering color, see rules on opposite page

To keep your lipstick off you, and your beau, take Debbie's tip—press mouth down on piece of cleansing tissue to remove excess rouge



Debbie studies lip profile, lifts line at corners of upper lip to avoid aging, droopy look



"JEFF"

BY MAXINE ARNOLD

He isn't like any other star. But
then, he's a most unusual man
—the product of the challenging
life he always lived

Jeff Chandler
of "Deported"





Ask Jamie, 3, above with parents Marjorie and Jeff Chandler, if she wants to be an actress and she'll say "Nope!"

THE early years of Jeff Chandler, born Ira Grossel—grandson of the owner of a little Brooklyn delicatessen store—were geared to the tempo of the tenements. He's experienced both sides of life, the seamy and the smooth. And somewhere along the way he picked up the human know-how that colors his personality and every role he plays.

"He's the most aware person I've ever known," says his actress wife, Marjorie Hoshelle. "Jeff sees everything. And the qualities he has as an actor are the same as those he has as a person. They carry over."

In one brief climactic year Jeff has appeared in "Broken Arrow," "Two Flags West," "Deported," "Bird of Paradise" and "Smugglers' Island"; and he's currently prepping for the role of a prizefighter in "The Iron Man." And in every picture he's had more experienced stars literally hanging on to their scalps. To say nothing of the casting director who remembers telling Jeff's agent not so long ago, "Sorry, we can't use him. When we need some *mugs* we'll let you know."

Jeff was heard long before he was seen, having had his own radio show, "Michael Shayne, Detective," in addition to appearing on many others. Radio, in fact, in the person of Dick Powell, was responsible for his first break in movies. Dick worked with him on a radio program and was so impressed by his work, he got him a part in his picture, "Johnny O'Clock."

"Dick's been keeping an eye on my career ever since," says Jeff gratefully now. Adding, "People are always doing things for me. And I'm not that nice a guy. They're just impressed with my size," he turns it off, grinning.

Certainly Chandler is the biggest star in pictures

today. He weighs 210 pounds and towers a good six feet four, posing quite a problem for cameramen filming his love scenes with diminutive leading ladies.

Ever since he can remember, Jeff wanted to be an actor—but there wasn't too much time for any "extra-curricular" activities during his early years. He worked in a candy store from six a.m. to ten a.m. and after school until midnight. Out of school he worked as a page at Radio City, and eventually joined a Long Island stock company. Later, with an actor friend, he formed a company of his own in Chicago.

He did a four-year stint in the Army, winding up with a nest-egg of \$3,000—"Overseas there was no place to spend it—when I got wise and stopped playing poker." He headed for Hollywood where he splurged \$1,000 for clothes, and before too many months he'd spent the other \$2,000. By then he was romancing an attractive, willowy actress, Marjorie Hoshelle, whom he'd met before the war, in New York. They existed on their respective unemployment checks—"And whoever turned up with a buck bought dinner."

The Chandlers have two daughters, baby Dana and irrepressible three-year-old Jamie who whenever she's asked, "Do you want to be an actress when you grow up?" says, emphatically, "Nope!" Jeff laughs, "When she gets older, maybe we'll find out why."

Jeff hopes his role in "Smugglers' Island" will answer one personal question for him. "It's the first time I've ever been me on the screen," he says, "a guy who's just an ordinary American Joe. When this picture's released we can tell whether audiences will like me for myself."

Like Jeff Chandler for himself? What do you think?

He wooed her with laughter and kid games—and gave her a spring in Paris she will never forget



1925: In New York, her third husband Henri, Marquis de la Falaise, discovered he'd married a three-ring circus!



1922: Gloria, Valentino, author Elinor Glyn, right, director Sam Wood on "Beyond the Rocks" set. Actors emoted to music of violin



1916: With first husband, late Wally Beery

Below, Gloria Swanson in her heyday



my most
Wonderful
experience

by Gloria Swanson

(Gloria Swanson has had one of the most fabulous lives ever lived by any woman anywhere. And always, whatever Gloria did, wherever she went, there was something about her that was just the least bit elegant.

There are a hundred extravagant moments Gloria might have written about under this title. Her choice of this particular experience reminds us that she has always been endearingly human and feminine too. The Editors)

To love and to be loved, to be cared for and protected, married in the true sense of the word, is, deep down in every woman's heart, her real desire. (Continued on page 90)



1931: Gloria married actor Michael Farmer. They had one child—a girl, Michele



1934: Herbert Marshall, Gloria avoided publicity but world scented romance



1945: Married William Davey—divorced him one year later

1928: Eric Von Stroheim, Gloria and the Marquis on set of "Queen Kelly." Talkies came—it never was shown

1950: While making comeback in "Sunset Boulevard," she visited two other Glorias—daughter Mrs. Anderson, grandchild Engstead



1948: Gloria, as fabulous as ever, dines at the Stork with daughter Michele Farmer and adopted son Joseph





Star in Your Home

Hollywood ideas to
decorate your home



Geary painted dining room woodwork, let professionals put on red, gray, green wallpaper

Happiness house

BY LYLE WHEELER Art Director 20th Century-Fox Studios



Out-size bed was auction find. Janie's desk in alcove was eighteenth birthday gift



Janie and Geary entertain in pine-panelled den. Geary used Alpine picks over mantel to climb Mt. Blanc

The welcome mat is out—for a tour of Jane Powell's first house. You'll find some budget ideas, inside

For a couple of youngsters with heads in the clouds, Geary and Jane Steffen (Jane Powell to you) have their feet firmly on the ground. And a good case in point is their new house. For a long time they lived in an apartment, and only when they were sure they could swing a house did they even *think* about a house. They found just what they wanted, a white, modified Colonial with green shutters, surrounded by a picket fence, on a curving, tree-lined street in Brentwood.

Did they rush to the nearest decorator? Did they dash to a large furnishings store? They did not! Their first move was to transfer the welcome mat which says "Janie and Geary" from the apartment door to the threshold of their new house. And then Janie scrubbed woodwork. She would come home from the studio, don blue jeans, and work like crazy.

Geary now claims he's the finest paper-scraper-off in these here parts, with the blisters to prove it. All action took (Continued on page 83)

The Steffens, at home: Flowers on base of lamps set colors for the living room. Jane is in "Royal Wedding"

Photographs by de Gennaro





"Just in time to have a marshmallow," said Don DeFore, helping David to sticky stuff as Marion, Penny, Dawn toast theirs

The Skeltons, Georgia, Val, Dickie and Red were elbow deep in a masterpiece when the camera caught them—finger painting



Caution! Man at work—trying to surprise his wife. Mona Jr. can hardly keep from giggling as daddy Pat

DROPPING in on the DeFores means a drive out to San Fernando Valley where David, 5, Penny, 7, and Dawn, 2, romp happily through their big ten-room house. At the Nerneys, Mona Jr., 3, waits every night at the door when it's time for Mona Freeman and Pat to come home. On the maid's day out, Gordon MacRae lullabies Gar, nearly 3. There are two other MacRae children, Meredith, 6½, and Heather, 4. Eve Arden's two reasons for hurrying are Connie, 3½, and Liza, 5½. When Valentina Skelton, 3, and Richard, 2, have to stay in the house, Red puts away his famous clown canvases and keeps the kids—and himself—happy with finger paints. If anyone thinks Coleen Gray's Susan isn't an active 4½, we refer them to Coleen, who admits that sometimes going to work at the studio means a rest!



Nerney tiptoes in with a new dress for wife Mona Freeman

The trouble with this bedtime story is—son Gar's wide awake and Gordon MacRae is sleepy!



it's all in the **family**

It's the nursery set that grabs

the spotlight when Hollywood stars

entertain our lens boys at home



"And you told me they didn't have a thing to wear," says Eve Arden accusingly. But daughters Connie, Liza, feel even a doll must be well dressed—in Hollywood

Our photographer drove up just in time to see Coleen Gray go whizzing by in a kiddie car. "Hang on," called Susan, pedalling furiously



no love lost

BY SHEILAH GRAHAM



Olivia de Havilland was thrilled to have Errol Flynn as her screen lover—and chilled after their third picture!

Engstead



Burt Lancaster and Joan Fontaine aren't on acting terms since that tiff on set of "Kiss the Blood off My Hands"

Fraker

WHEN Burt Lancaster was recently offered a movie with Joan Fontaine, he reportedly said, "I'd rather go back to catching lobsters again." So I did some checking. Burt's allergy to Joan, and probably vice versa, goes back to when they co-starred in "Kiss the Blood off My Hands." Joan, rightly or wrongly, believed that Burt was usurping the privileges of the director. And when she was asked by Norman Foster to re-do a scene, she paused dramatically, then cracked, "Shall I do it the way *you* want me to do it, or the way Burt Lancaster is directing?" Now, says Burt, washing Miss

Ginger Rogers changed her mind about Lew Ayres!



Director Mike Curtiz's passion for realism stung Errol Flynn into reacting in a way Mike didn't expect
Six



From now on Betty Grable (with husband Harry James) and Dan Dailey will be dancing with somebody else
Powolny

Fontaine off his hands, "I'd rather take Marjorie Main."
There are many reasons why you hear stars say, "I'll never work with *her* again," or, "I'll have to be desperate to make a movie with *him*." Some antipathies are personal, some are professional; some are purely petty.
Before Mark Stevens signed a contract at U-I, he said, "Don't put me in a picture with Shelley Winters." Next thing I hear Shelley is testing with Mark for "Little Egypt." But I guess he meant it, because next thing I hear, Shelley is not in the picture. I guess (Continued on page 92)

If they never work together

again it won't hurt these Hollywood players for reasons

Sheilah doesn't forget to mention

Jean Peters's loss of memory resulted in no more pictures with Tyrone Power
Powolny





Barbara Stanwyck had to turn down a long-term radio contract. She couldn't afford to make any more money!



A politician could take lessons from Joan Crawford, above with her hairdresser, Mrs. Wheeler

Janet Leigh just turned twenty-four, but the other day someone called Debbie Reynolds a young Janet Leigh!



IN HOLLYWOOD there are between thirty-five and sixty individuals, who—if dropped by parachute onto the main street of almost any large city in the world—would be recognized instantly.

Let us suppose that you who are reading this, are (1) still in high school, or (2) enrolled in college or dramatic school, or (3) are working to save enough money to pay for a year's tuition in a good school of dramatic art, or (4) are on the lower rungs of the theatrical ladder. To you, the lives of these great ones appear, in all probability, to be secure, idyllic, free from trouble.

Don't you believe it.

When, after ten to twenty years of struggle, you attain international recognition, one of your first non-plusing discoveries is that you can never really relax. Your body, your mind, and your spirit must remain keen.

If you had gone into the manufacturing business, you would have been able to develop an organization to carry on the manufacturing process. If you had taken up designing you could have trained apprentices, and if you had taken up law, you could have secured clerks to attend to some of the drudgery. Even if you had become a doctor, you could have bolstered your office with a nurse or two. But an actor is in business *by himself, for himself*. He, himself, is his only asset. When he stops working, the register stops ringing. Furthermore, when he fails, the failure is infinitely more heart-breaking than a commercial failure. A commercial failure may be blamed upon a (Continued on page 87)

How A Star

Is Born

BY FREDDA DUDLEY



Anne Baxter watches the rich desserts go by while she lunches leanly on cole slaw, rye wafers and a glass of buttermilk



Shelley Winters groans over buttered rolls and chocolate cake—and gets broth, a boiled egg and dry pumpnickel!

Success pays rich dividends but it also means there is more at stake. If you're

wise you'll learn—from the experiences of the stars who went before you



**Barbara Lawrence is in Universal-
International's "Peggy"**

Reflecting a smart girl: Barbara Lawrence, right, models an all-wool fleece topper with pyramid silhouette, swing back. Sleeves are perfect for long crushable gloves. In tangerine, gold or pink. Underneath, a navy wool gabardine weskit and skirt. You can wear the weskit and skirt with man-tailored blouses and the coat to top other outfits. All in sizes 8-16 for a mere \$50.00. By Donnybrook at Burdine's, Miami, Fla. and Franklin Simon, New York, N. Y. Gloves by Crescendoe.

For store nearest you write direct
to manufacturers listed on page 81

Dirone



Forecast spring with . . .

PHOTOPLAY FASHIONS



Color portrait
by Engstead

**Diana Lynn in the original coat designed by Rosemary
Odell for Universal-International's "Bedtime for Bonzo"**

On the opposite page—a Junior Deb reproduction of the Diana Lynn—Rosemary Odell coat. In a dimensional navy and white check accented with navy velvet detachable collar and cuffs. A loose coat with center inverted back pleat that will go over everything, go any place. Also in red, gray or tan with white, sizes 10-18. About \$50.00 at Abraham & Straus, Brooklyn, N. Y., Schuneman's, St. Paul, Minn. and Woodward & Lothrop, Washington, D. C.

two little suit dresses
that Look ahead

Be a beauty in blue in this slim navy rayon faille suit dress. Faille dickey, with matching jewel buttons, adds that smart touch of white to flattering neckline of fitted jacket. Also in black, green or brown with white, sizes 7-15. \$12.95 by Minx Modes at Saks 34th, New York, N. Y., Davison-Paxon, Atlanta, Ga.

Or, be a slim siren in the rustling navy Celanese taffeta two-piece, below. Fitted basque jacket has crisp white pique bow ties at neck and on the deep cuffs. Youthful skirt is softly gathered. Also in black or caramel. Sizes 7-15, \$12.95 by Carole King at Hecht Co., Washington, D. C. and Wanamaker's, New York, N. Y.



Charming Evelyn

Keyes is in

United Artists'

"The Prowler"

**PHOTOPLAY
FASHIONS**

For store nearest you
write direct to manufac-
turer listed on page 81.

Photographs by Dirone



Norma's Ring

Norma Dishington—her complexion has the fresh, glowing look that is so charming!

She's Engaged!

The engagement of radiant Norma Dishington to Frederick W. Wahlers was announced in the New York society columns in May. Norma is having a February wedding in the "Little Church Around the Corner," and a wonderful honeymoon in South America.

She's Lovely!

You feel friends with Norma the minute you meet her! Her sparkling eyes, her brilliant smile, the smooth-as-satin look of her truly lovely complexion—all make her face an *enchanting picture* of her interesting, charming Inner Self. You can see that she is someone lots of fun to know!

She uses Pond's!

"When you look your prettiest—it steps up your confidence," Norma says

It certainly does something for a girl's morale—when she looks her very nicest!

And Norma feels that a clear and soft complexion is extra important to every girl's good looks. "I always use Pond's Cold Cream to cleanse my skin thoroughly without drying it," she says. "It's a wonderful softener, too."

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Cream Rinse—more Pond's now, to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

Isn't it lovely—how super-clean your face feels! How soft and glowing it looks!

It's not vanity to help your face look lovely. You owe it to others—and yourself. When you look your best, a happy confidence radiates from the real you within, attracts other people to you on sight.



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START NOW TO HELP YOUR FACE SHOW A LOVELIER YOU

Photoplay's
Pattern of
the month

Fresh approach to the warm days ahead—a perky pin-striped bolero suit with crisp white accents. White pique borders the waist-length jacket, full skirt. Underneath, a sleeveless pique blouse with button front. Stripes will be the style—try Dan River's washable cordspun, a striped corded chambray

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Enclosed find thirty-five cents (\$.35) for which please send me the Photoplay Pattern of the Joan Bennett "For Heaven's Sake" dress in sizes 10-12-14-16-18.

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City..... State..... Age....

Joan Bennett wears original suit designed
 by Charles Le Maire for role in
 Twentieth Century Fox's "For Heaven's Sake"

For detailed pattern drawings see page 81

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clothes line

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and the girls make the
news at the height
of this party season

"Gimmicks" are always a fashion fun-fest—but never more so than this season. Whether it's earrings that dangle practically to the hips, or the whim of wearing one earring on one ear and the other at the neckline—or toting a muff of feathers, flowers or fur—the "gimmicks" are conversation-makers.

Piper Laurie goes for those smaller-type earrings—if they shine like mad. She has a pair of star-shaped rhinestone ear clips; wears them both, but pins a matching, much larger, identical star either (Continued on page 94)

Liz Scott of "Quantrell's Raiders," in Teitlebaum's coffee-colored moleskin coat with new drop-shoulder line, dolman sleeves

winter

serenade

BY EDITH Gwynn

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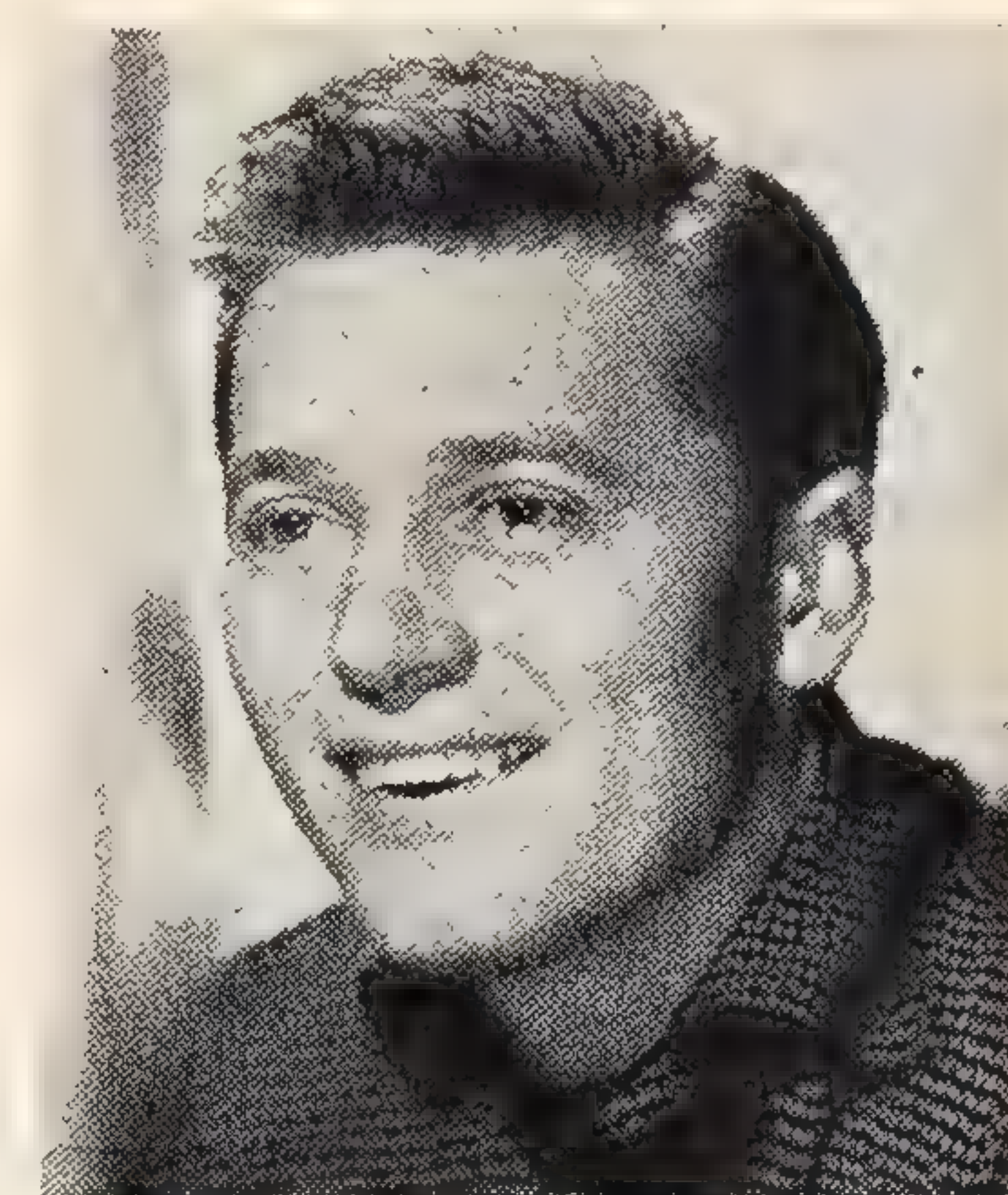
Elizabeth Taylor



Farley Granger



June Allyson



Gordon MacRae



Esther Williams



(Continued from page 45) feeling well," Joan says. "Nothing should be discussed at such times."

When Norma and Keefe Brasselle quarrel, he just walks out of the house. "But Normie never forgets," he says. "Even when I come back I have to make up with her. If I hurt her feelings when we're out—the evening is over." Philip and Phyllis Shawn went to grade school and high school together. They married when they were eighteen. Phil, who becomes a star with his first picture "The Sun Sets at Dawn," says, "We know each other so well and have known each other so long we can see when quarrels are coming up, so we divert each other and talk of something else." The disagreements between Diana Lynn and John Lindsay just seem to blow over. "But," Diana says, "we never say anything to each other that can't be taken back."

Gene Nelson expects his wife, Miriam Franklin, to cure the quarrels. She expects him to. "So we don't do anything," Gene says, "and both of us sulk. Then one of us says, 'Well-l-l?' and we both laugh." However, the Nelsons have not had so many quarrels since the baby came. They don't want Chris to lose his feeling of security by thinking back to a fighting family. The marriage of Donald and Gwen O'Connor was a difficult one. He was eighteen, she sixteen and he went immediately into the service. They even separated once. But now, things are much better. They blow their tops during a quarrel, then forget what it was about.

John Derek's wife, Patti Behrs, is French. She says, "If I start a quarrel and he gets really mad I shut up. If he is only a little mad I keep on nagging." But leave it to Corinne Calvet to put the topper on the question: "When I start a fight, Johnnie just picks me up in his arms and takes me away and I can't go on any more!"

Jealousy

Miriam Franklin Nelson thinks Gene is "over friendly." He says he just likes to have fun. Turning to Miriam he said, "There's no need to be jealous of Doris Day." (He's making a picture with her and Miriam is a dancing coach.)

"I'm not jealous of Doris—she's my friend. But comes the next girl—I don't know." Miriam says she tries to control her jealousy. Gene says, "It's just silly."

According to Diana Lynn, John Lindsay is too "well adjusted" to be jealous. Diana was jealous at first but once she realized there was no reason to be, she forgot it. John Derek was never jealous of Patti but she "used to be." Then she "just got over it." Norma Brasselle isn't but Keefe is and once almost took a poke at a guy who was staring hard at Norma. Then he realized the guy was bigger than he was—but Keefe's evening was ruined.

When Pat Nerney is jealous of Mona Freeman—and she isn't of him—he just blurts it out. Mona thinks that's the only way. "And you've got to answer honestly," she says. "That's the only way, too." There is no jealousy between Joan Leslie and Dr. Caldwell. She works in pictures with men. He, being a gynecologist, sees a great many women. They both understand this is strictly business. Corinne Calvet believes there is no real love without jealousy and doesn't try to overcome it.

Probably the most jealous husband in

town is Jerome Courtland. He turns green when Polly has to do a love scene. Knowing this, everyone kids him, tells him how much feeling Polly puts in the scene. Polly tells him he is childish but she kids him, too—telling him that some of the young men with whom she plays love scenes kiss better than others. Then he blows his top and there's one of those wonderful fights they both love.

Romance after Marriage

Practically none of the young marrieds have a definite plan for keeping romance alive. Patti Behrs said she would "trust to luck."

Mona Freeman was practical. "This quote keeping romance alive unquote is a lot of nonsense," she said. "When the first flush of romance goes, better things take its place." Corinne Calvet examined the question with amazement, spread her hands in a broad gesture and said, "But I'm French!"

In-laws

Some families help the young people. Joan Leslie's father gave her and Dr. Caldwell the refrigerator and stove for their new home. Gene Nelson's mother helped to buy the Nelsons' house. However, Gene has loaned his family money from time to time. Same way with Keefe Brasselle. "But I've probably borrowed ten times as much from my mother as she has from me."

Mona Freeman doesn't need to make a production of family entertaining. The families live close by, they see each other often and Pat is in his father's automobile business with him. The families of the Gene Nelsons always come to the kids' house because they want to see young Chris in his native haunts.

Since Janie Powell and Geary Steffen got married the two families have become intimate friends. Janie usually has both families together to dinner. The only two who have regular days to see the family are Marshall and Barb Thompson. On Mondays they go to Marsh's family, on Tuesday nights to Barb's. Now that they have bought a house Barb will return these invitations. As for holidays like Christmas and Thanksgiving the young people go to their families' homes. Keefe Brasselle always takes his mother out to dinner on Mother's Day.

How They Shop

Usually Hollywood young marrieds shop for household furnishings together. The Keefe Brasselles not only shop together for household things—they make them together. Having just bought a house in The Valley, they have scoured the countryside for old pieces. A dry sink is being refinished by Keefe to become a cabinet to stand in the bay window. And Norma makes slip covers and upholsters the chair seats. But Mona Freeman says her husband, Pat Nerney, is the shopper in their family. He even buys all her clothes himself and without her. Mona was a poor girl; Pat comes from a wealthy family. Mona could not bring herself to buy expensive clothes and Pat believes, "Buy it good or don't get it at all." Mona works hard at the studio. Since Pat works every other night he often has time off during the day, so he does all her shopping and she loves it.

Miriam Franklin would like Gene to go with her but he doesn't. "She always goes to the most expensive dress like a homing

pigeon," he says, "but her taste is wonderful and she creates styles. She wore a baby blanket thing like a shawl to the opening of 'Lend an Ear' and a few months later stoles were the rage." Miriam goes with Gene when it's convenient but Gene hates the time and money clothes take. He used to love clothes but since they've bought a house, he'd rather have a gardenia plant.

Jerry Courtland has revolutionized Polly's way of dressing. He did not like her sophisticated black dresses and high-heeled shoes. So now she's wearing casual peasant blouses and skirts, slacks and sandals. Philip Shawn always chooses Phyllis's clothes.

John Derek doesn't go with Patti but he often buys things for her. He went to Mexico recently to see a bullfight and came back with a Mexican skirt with a bullfighter painted on it. John Lindsay doesn't go with Diana Lynn but almost always likes her choice. There was one great exception. She bought an elaborate evening dress with beads on it. He said, "You look like a lamp shade." So the dress went into the closet where it remained until Diana went to New York alone and wore it there. She hopes to spring it on him later. "But," she says, "he has the memory of an elephant. I probably won't get away with it. Know anybody wants to buy a beautiful dress—size ten—with beads?"

Although Geary doesn't go with Janie she shows him swatches before she has her clothes made. Jane is so tiny she cannot wear clothes out of the store. Although she dresses for him, she will sometimes have a dress made up even if he was not crazy about the sketch, knowing he will like it when he sees her in it. And Janie doesn't go with Geary because, "I don't know much about men's clothes and he knows it."

Polly Bergen hated Jerry's clothes as he did hers. "He was strictly the blue jeans and T-shirt man," she said, "and he had one awful sports jacket." She made him buy several conservative suits.

Entertainment

Movies, movies, movies. The young marrieds of Hollywood are crazy about movies. John Bromfield only likes good ones but Corinne likes movies even if they are bad. Of course, this is natural since seeing movies is part of their job. Next to movies as entertainment is going to friends' houses and having friends in. Joan Leslie and Dr. Caldwell go to baseball and football games a lot since he was a football player and a coach. She had no interest at first but now loves these sports. And they go dancing. "Bill is a beautiful dancer," she says, "and so few men are today. Why, he can even waltz."

Janie and Geary, besides movies and friends, occasionally go dinner dancing at a place like the Cocoanut Grove but, "we don't go to night clubs unless we're invited." Diana Lynn and John Lindsay feel the same way about it. And the Keefe Brasselles only go night-clubbing when there's a special occasion like the Press Photographers Ball. They all go to premieres and to the theater. The Don Taylors are the only ones who play a lot of bridge with their friends, who are mostly writers.

Evenings at Home

Mona Freeman finds herself alone a lot in the evening because Pat works every other night. "You sell more cars a night than any other time," he says. Mon

reads or looks at TV. Norma Brasselle irons while Keefe polishes his shoes and answers his mail. Janie and Geary play canasta or, on rare occasions, he works at home. "Not often," she says, "Geary's so smart he can get his work done at the office." When he does work at home, Janie types for him. Diana Lynn and John Lindsay work together on their business project.

Phyllis and Philip Shawn study non-sectarian religious science together or he writes poetry. A book of his poems, "My Eyes Are Open" is now with his agent in New York. He writes under his real name, Pat Waltz. Marsh Thompson works in a neighbor's shop or he and Barb work on the plans for their house while Gene Nelson makes tape recordings of Chris's little voice.

Donald and Gwen O'Connor have a variety of "evenings in." They look at TV while Donna, aged four, sits on the saddle given to her by Gwen's father. Or Donald writes and Gwen knits. Also little Donna loves to dance to the music of her father's guitar. At the moment the O'Connors are going on a personal appearance tour and have been working on their dance routines and skits.

His Night Out

Regularly once a week Keefe goes to a sporting event usually with his friend Anson Bond, while Norma sits with their daughter—christened Erin but called Mickey. Then once a week Norma has a night out. She goes to a show with her girl friend, Betty Ward, and they have an ice cream soda at Wil Wright's afterwards while Keefe sits. Once a week Geary Steffen has a business meeting and, since he's in the Reserves, he spends one night a month at the Armory and a weekend every month at Fort McArthur. That's when Janie has girl friends in to talk.

John Lindsay wants to get his national architect's license—he is already licensed in several states—so he works with an architect friend one night a week. It is then that Diana has a dramatic class. Joan Leslie's husband has so many nights out she's used to it. He has physicians' meetings, alumni and committee meetings—besides the unexpected night out when duty calls. When the call comes she will ask, "Is it a first baby?" The first babies take longer. If it's a second or third she may be able to save the meat loaf.

Pat Nerney occasionally goes out for a game of poker with the boys—protesting that he hates it and would rather be at home with Mona. "But I think he has a pretty good time," Mona says. When Corinne Calvet was asked if John had a night out with the boys she said, "He does not. I'm the fellow he wants when he wants a fellow."

Children

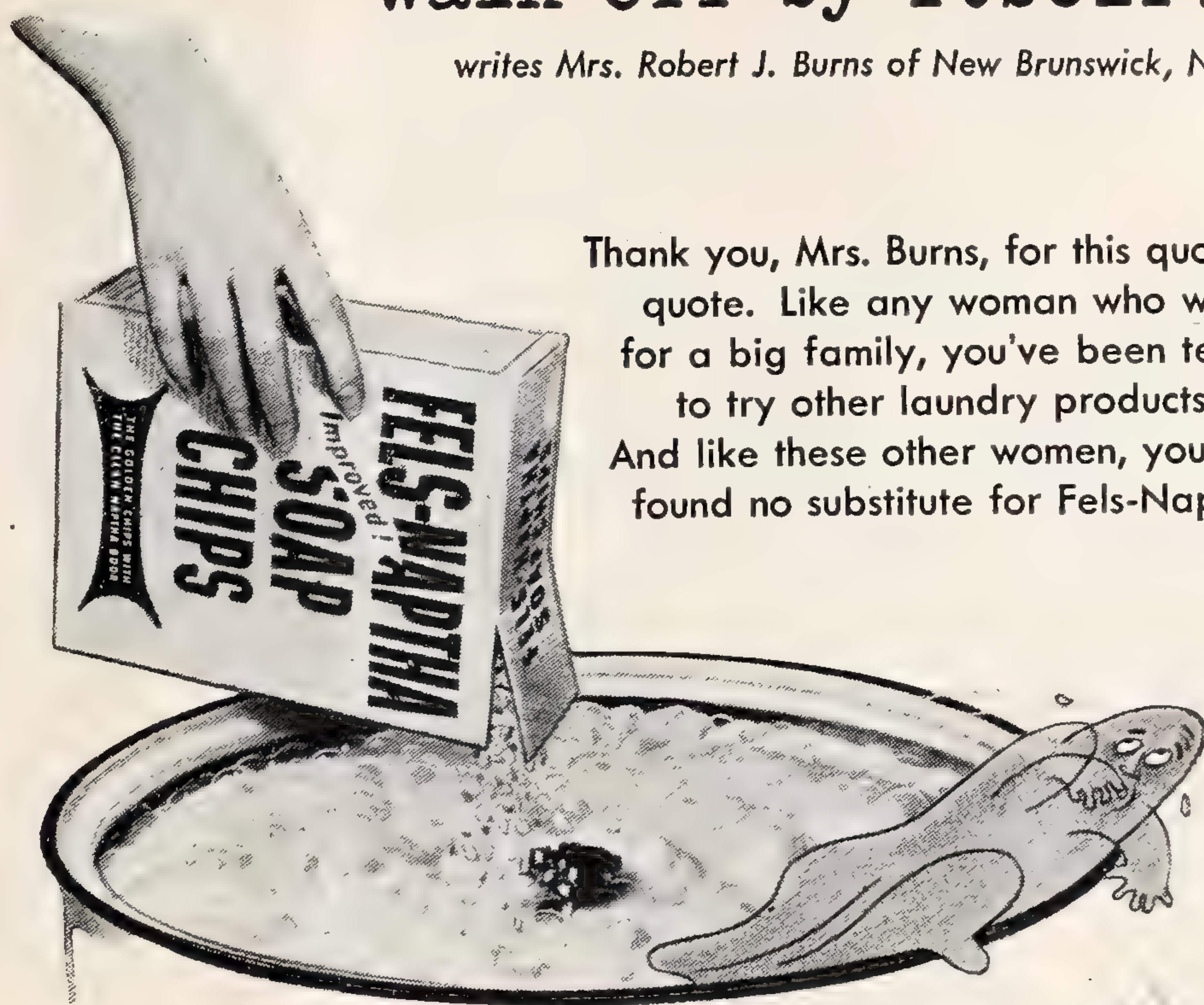
Mona Freeman says, "I'd like one more. If there's a third—fine. But I *must* have two." Mona has definite ideas about her child's sense of security being protected even though she is away from home. "It isn't the amount of time you spend with your child that counts," she says, "it's what you do with the time. Give a child love—oh, plenty of love—and a sense of humor and that's better than spending a lot of time if you nag or seem worried or tired." Right now, little Monie, aged three, has a real sense of humor.

All of them want children and the ones who are already parents want more. But they have no planned family ideas. Miriam Nelson would like a girl—they already have a boy—then see if she wants more.

Gene and Miriam Nelson have adjusted Chris's schedule to theirs. He gets up at nine—or when they do—and stays up until

"I can fairly see the dirt walk off by itself!"

writes Mrs. Robert J. Burns of New Brunswick, N. J.



Thank you, Mrs. Burns, for this quotable quote. Like any woman who washes for a big family, you've been tempted to try other laundry products. And like these other women, you have found no substitute for Fels-Naptha.

Fels-Naptha's mild golden soap and gentle, active naptha plus the new "sunshine" ingredients make white clothes whiter and colored fabrics brighter. May you and all Fels-Naptha's friends live long and prosper—and may Fels-Naptha always make your washdays lighter and shorter.



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If you're conversation-shy in a crowd, what helps overcome it?

- ☐ Take a public-speaking course ☐ Avoid gang gatherings ☐ Go in for sports

Your sound track fails you in "parlor" chatter? Join a sports group. Go skating. Bowling. Hop on a snow train—and look who's talking! *You*, leading the yacketty-yak about ski lessons, boots, waxes. Once in the sports whirl don't be a quitter. On difficult

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Squires soon tire of gals who perspire and don't *do* something about it! Use underarm deodorants; dress shields. And with batwing sleeves, you can wear a bra with *built-in* shields: special precaution to save your dress, your daintiness. At "calendar" time, smooth grooming's no problem—when you let Kotex banish revealing outlines. With those *flat, pressed ends* you can flaunt *any* smart new fashion—minus a single qualm!



How to straighten out a feud you started?

- ☐ Make the first move
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☐ Try the weeping technique

You blow your top. And you're sorry—even before you hear the door slam. Well, *tell* him so, in a little note. Or ask the crowd over and include your bitter half. If that doesn't fetch him, why knock yourself out? 'Tain't worth it . . . any more than it is to fret over trying days' woes. You needn't, for Kotex gives you the *extra* protection of an exclusive *safety center*. Spares you "those" nagging cares.



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nine at night. In this way they are with him a lot. The doctor said so long as he received the proper amount of rest this was all right. Also, ever since Chris was a tiny baby they have often taken him with them to lunch and dinner at restaurants to make him feel he was sharing their life, that he belonged.

Diana Lynn and John Lindsay want three. John Derek wants two more and Patti will settle for one.

Joan Leslie, who was pregnant when interviewed, wants "a large family." Joan says about her coming baby, "If my career should ever interfere with my child's security then the career goes out the window." Janie Powell won't stop with her first—she says she wants three, four, five or six. Corinne Calvet wants a "beeg family" and would like twins and, this is what the lady said—"to kill two stones with one bird."

The Don Taylors are the only couple with two—both girls, Avery and Anne. They wanted children desperately but she lost two before Avery was born. She has to spend her pregnancies in bed. Talking about it, she turned to the eldest girl, "I was so glad to see you, Avery, I never thought I would." So far, Phyllis and Don have not worked simultaneously so when Phyllis is gone, Don plays at being the mother. Phyllis and Don have a housekeeper but no nurse. "I didn't bring them into the world so laboriously," Phyllis says, "to have someone else take care of them." Only recently has Phyllis worked in pictures. They are used to Don's arrival in the evening. But one day Don was home with them. When Phyllis walked in late, Avery said, "Hello, Daddy."

Jean Hagen said, "Up until the time I had this infant I thought I wanted six. Now I think an only child isn't so bad but really, I want more."

Jean lets her baby feel the house is his. "There's a bassinet in the living room and a clothes line across the patio, fastened to the barbecue pit. It curtails their entertaining. "But what," Jean asks, "is a barbecue pit compared to a baby."

Economies

Keefe Brasselle's pet economy is paper and, "Normie drives me crazy. She'll fill up the whole telephone pad with just one message. If she makes a mistake when she's writing a letter she won't correct it—oh, no. She'll throw the whole page

.....

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away." Norma believes in economizing by cutting everything in half. If you want two books, buy one instead. Same way with magazines and clothes. She doesn't believe in economizing on food. Curtail nights out to dinner instead.

The John Dereks economize on food and clothes and Patti conceals the food economy with wonderful French sauces. She also looks very cute in peasant skirts and blouses. Miriam Franklin saves her old clothes and has them made over attractively. Whereas Corinne Calvet does her own hair and nails. Corinne and John have another economy that is anything but dreary. When they want to go out on the town of an evening they go surf fishing instead. "We have so much fun," Corinne says, "and free fish for dinner next night."

Janie Powell does her own marketing, watches all the sales, buys all the "specials." She and Geary decorated their own house, bought their furniture at auction and painted the fence themselves. Janie waxes the kitchen floor and loves it. "It's the attitude you take," Janie says. "Being economical is fun. You're building."

When Marsh Thompson and Barbara get into their new house they won't have any moving bills. They will hire a truck and a trailer and gather their closest friends together—Janie and Geary, Jerry and Polly Courtland, Roddy McDowall and Barb's brother. The kids will move all the furniture and it will be a party. Barbara is a little worried. "What if the furniture gets scratched or something is broken?" Marsh reassured her, "When we moved Janie and Geary nothing was broken. I think we're more careful than movers."

"Can we get insurance on a move like that?" Barbara asked. "I'll look into it," Marsh said.

Extravagances

With the Don Taylors, Christmas is the big time. They go "hog wild" giving presents to each other and the kids. Jean Hagen and Tom Seidel blow hot and cold. One week they are very economical, the next wildly extravagant.

Diana Lynn admits that she loves clothes. She does have a budget and stays within it but it's pretty big. "I tell myself," she says, "that it's part of my job to have pretty clothes and lots of them. And John was wildly extravagant on our honeymoon. But we'd rather have those wonderful memories than money in the bank."

Philip and Phyllis Shawn can't resist buying books. Jerry Courtland is a camera fiend. He justifies the expensive ones by saying he is going into movie production one day and they are an investment. Jane Powell has a yen for shoes and Barbara and Marsh Thompson think they spend too much money taking trips. Corinne Calvet, a French gal, has no extravagances.

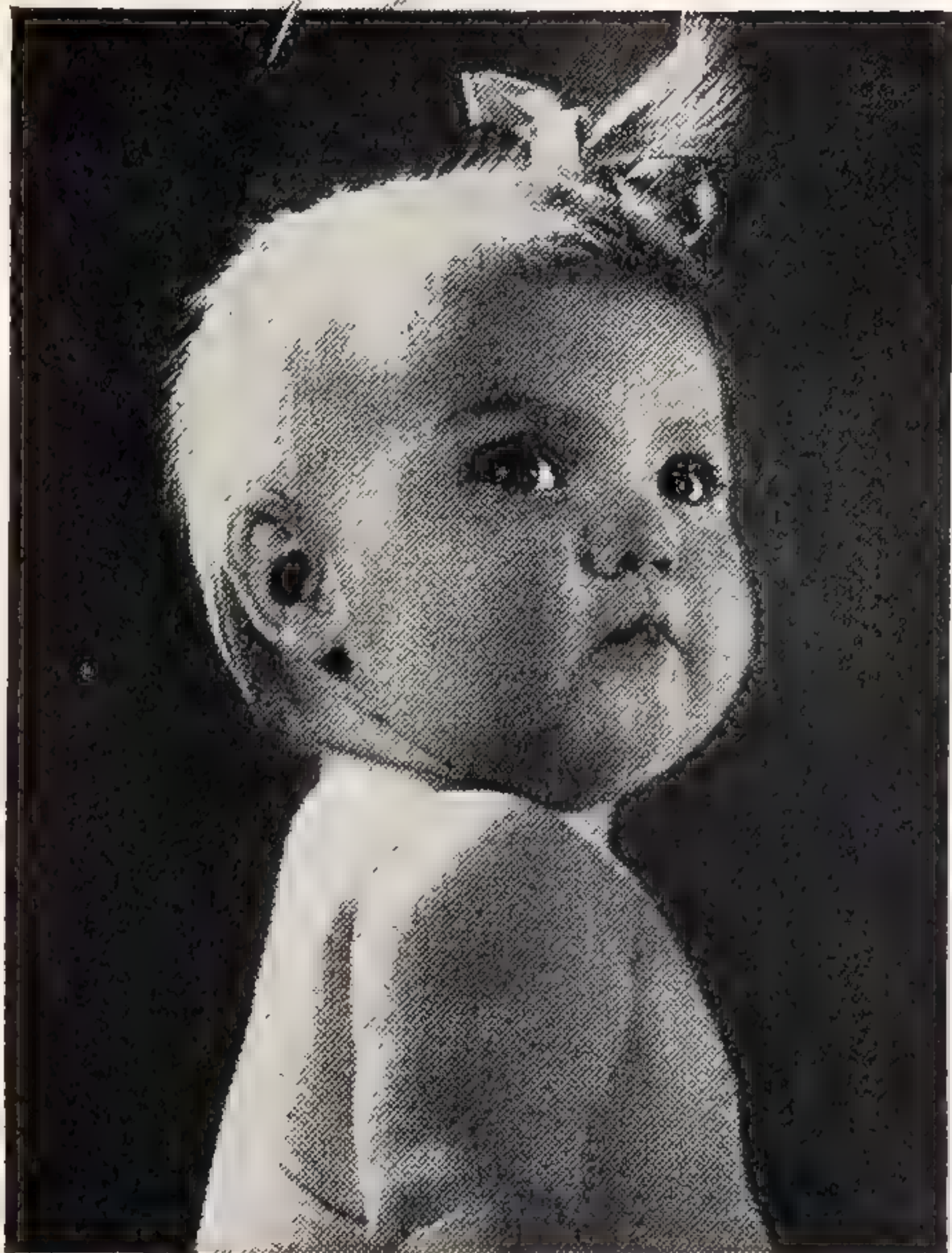
That First Year of Marriage

Norma Brasselle thinks the first year of marriage is the hardest because of the need to make adjustments to each other. But Keefe said, "Everything gets tougher. You have more worry at option time and every time. And men aren't used to responsibilities and resent them. But make no mistake, it is the woman who keeps the marriage together and Norma is the level-headed one."

For the Donald O'Connors the first year was terrible—with Don in the Army. The Gene Nelsons thought the first year was "a ball"—they were in road shows together and had no worries. Diana Lynn thinks the first year is like this: "You read all

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stationery . . . many things. And boxes are now tactfully pre-wrapped before they even reach your store.

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the books and knock yourself out for the first year. Then you take off your shoes and relax and get so secure you don't worry any more." Jerry Courtland's mother gave him and Polly a book called "Ideal Marriage." They both read it but still think the first year is the most difficult.

Janie Powell says, "If all the years are as easy as this one I'll be more than satisfied." Corinne Calvet said, "The reason marriages break up in the first year is because the girls are foolish. Every girl in her teens wants to run away from home. She's not allowed to. So older girls want to run away from marriage. But you must make the marriage stick. You can't run away from it."

Individual Problems

What about the girl who marries a doctor? Joan Leslie says, "If you fall in love with a doctor you have to adjust to his hours and the fact that he may be called away in the midst of a dinner party. If you say, 'Oh, no! Not again!' you might as well give up. Face this problem before you marry him."

Jean Hagen and Tom Seidel have solved the problem of the danger of keeping the family dog after the baby arrives. Tom figured this one out. When Jean is holding the baby Tom pets the dog and when Tom holds little Christine, then Jean plays with the pooch. "In this way," Tom says, "you keep him from being jealous. He will never attack the baby. Instead, by feeling secure, he will learn actually to protect the baby."

Donald and Gwen O'Connor faced the problem of separating and going back together again. "It was not too difficult," Gwen said. "We both knew we had made mistakes and we were both ready to rectify them."

Don and Phyllis Taylor had the second child problem. How to keep Avery from being jealous of Anne. They taught Avery to ape Phyllis. When Phyllis gives a bottle to the baby, Avery gives her doll the bottle. In this way she is important and participates. In fact, Avery calls her doll "baby." Phyllis wanted to name the doll but Avery wouldn't have it. There has been no jealousy.

And there it is. These couples have more money than the average, certainly but they're level-headed. The lean years most of them knew taught them to face life realistically—and to expect problems—and to work them out.

Don Taylor is in "Father's Little Dividend"; Phyllis Avery in "Queen for a Day"; John Derek in "The Hero"; Gene Nelson in "Lullaby of Broadway"; Marshall Thompson in "Dial 1119"; Donald O'Connor in "Double Crossbones"; Jean Hagen in "No Questions Asked"; Keefe Brasselle in "A Place in the Sun"; Jane Powell in "Royal Wedding"; Jerome Courtland in "Santa Fe"; Mona Freeman in "Dear Brat"; Diana Lynn in "Bedtime for Bonzo"; Corinne Calvet, a Hal Wallis player, next in "Quebec"; Philip Shawn in "The Sun Sets at Dawn"; Joan Leslie in "Born to Be Bad"; Polly Bergen in "Warpath."

THE END

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PHOTOPLAY FASHIONS

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Navy and white coat modeled by Diana Lynn on page 68

Junior Deb
512 7th Ave., New York, N. Y.

Navy hat with pique

Colby
1 West 39th St., New York, N. Y.

Fleece topper and weskit suit

Donnybrook
500 7th Ave., New York, N. Y.

Faille suit dress

Minx Modes
2223 Locust St., St. Louis, Mo.

Taffeta suit dress

Carole King
1641 Washington Ave., St. Louis, Mo.

Fabric for pattern suit worn by Joan Bennett on page 72

Dan River
1407 Broadway, New York, N. Y.



PATTERN OF THE MONTH

Detailed drawings above of the
Joan Bennett pattern on page 72

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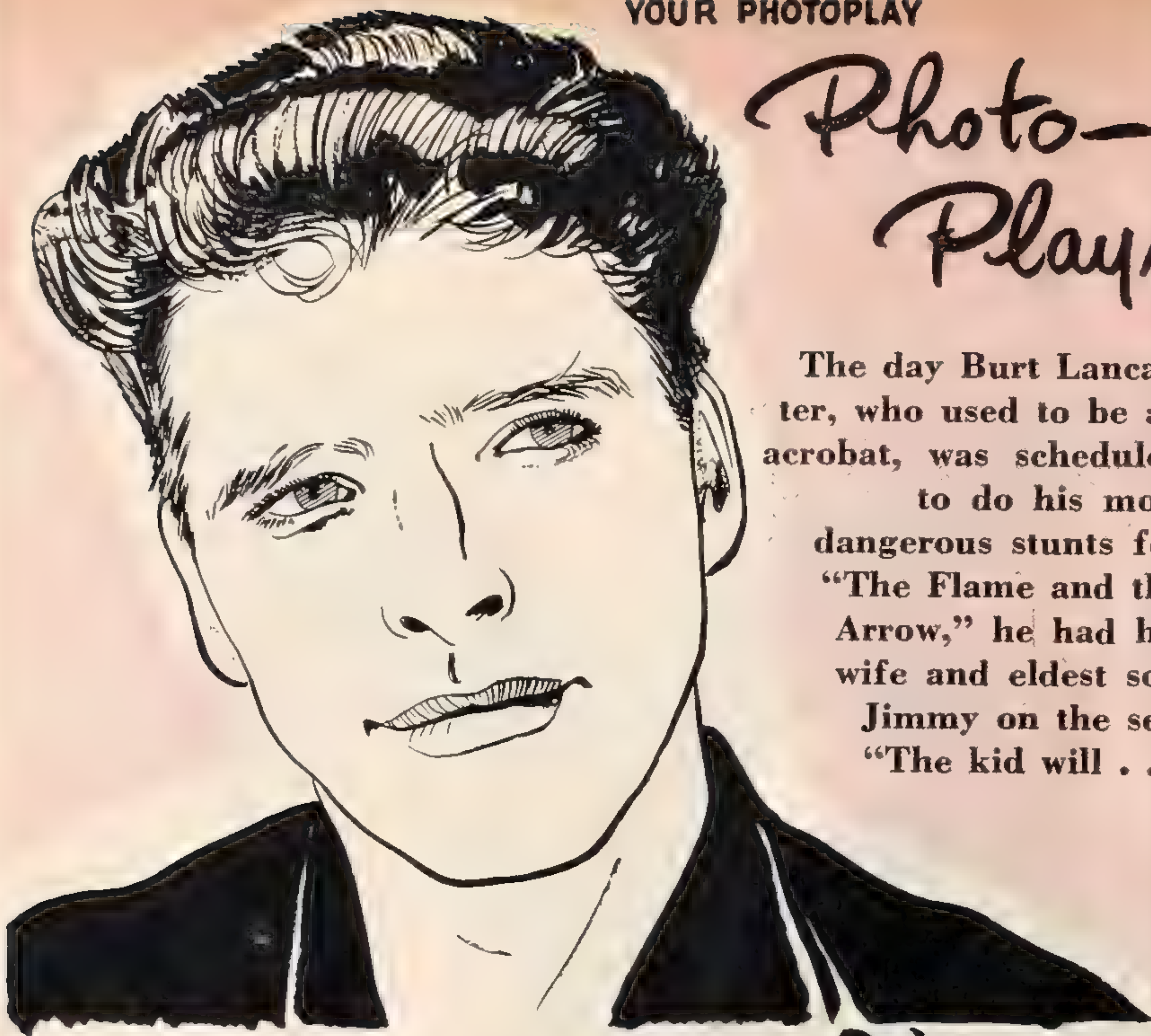
Yes, it takes more than a waving lotion "kit" to get a *real* permanent. It takes the skill of a beautician. No amateur substitute can compare. Because the beautician is a craftsman, specially schooled, experienced, expert—she alone knows just how tight to wind *your* hair... how long to apply waving lotion... how large to make each curl... and where each should go to form softer, longer-lasting, radiant waves. So don't trust to home-made makeshifts. See your beautician. And for the most gorgeous permanent of all, ask for a

Helene Curtis

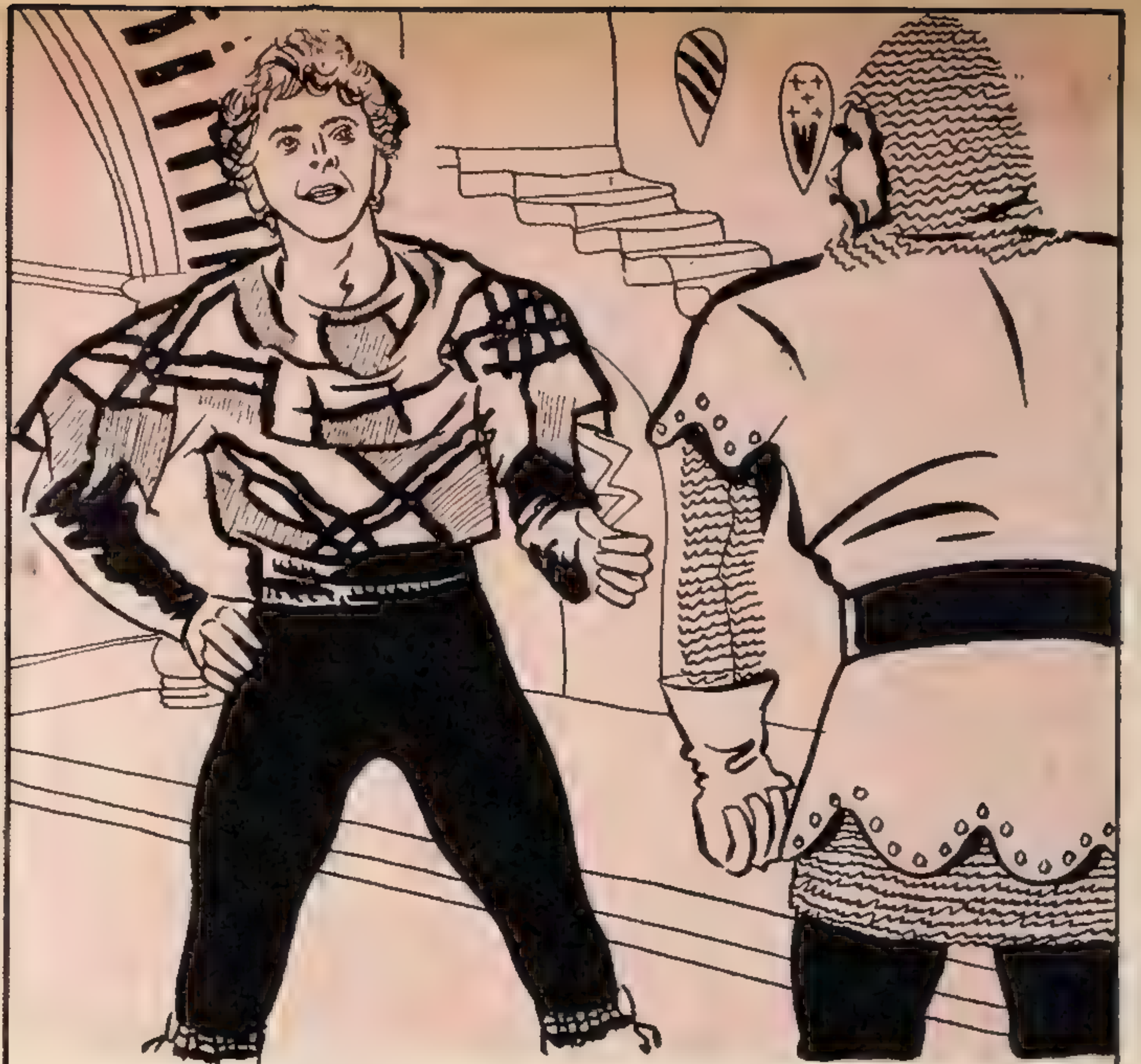
PROFESSIONAL

PERMANENT WAVE

Photo-Plays



The day Burt Lancaster, who used to be an acrobat, was scheduled to do his most dangerous stunts for "The Flame and the Arrow," he had his wife and eldest son Jimmy on the set. "The kid will . . .



. . . get a kick out of this," he told the cast. "He's never seen me do anything dangerous before." The scene began. High in the air . . .



. . . Burt hurtled breathtakingly from bar to bar above flaming torches. Jim watched, silent. Not a muscle of his face moved. At the end of his act, Burt went over to him. "What did you . . .



. . . think of it?" he asked. Jim hesitated. "Okay. But nothing like the time you fell off the roof—and did a back flip to the ground!"

Happiness House

(Continued from page 60) place before they moved in. Geary painted the dining room and bedroom. But painting the picket fence was a partnership procedure.

In spite of the laughs and the fun, it added up to plain hard work, but it's the Steffens' first house and they wanted to do as much as possible themselves. "I'd like to do all my own housework, the cooking and everything," Jane says, and she means it. "But with full days at the studio, it wouldn't be fair to Geary, nor to me."

Though they're ecstatic about their new possession, Janie and Geary didn't go overboard on furnishings. To the furniture from their apartment Janie added only one wing chair which she bought at an auction, and a pair of handsome chests for their bedroom. By giving the furniture a new background, and cleaning the covers that showed signs of wear, she made it look like new. You'd never dream the various pieces weren't bought especially for this house.

BECAUSE the house is fairly small, the furniture that was scaled to fit their first apartment was perfect. Scale incidentally is important in any house, small or large. A large room with furniture that's too lightweight or small looks just as bad as a room that's crowded with massive pieces.

Janie gets away from the trend towards modern or provincial, prefers instead the dignity of 18th century style. "It's always good," she says. "That's what appeals to me. We can use these things for years!"

The grand piano dominates the living room, but that's to be expected. Janie without the piano would be like Janie without a voice. The piano is another reason for her selection of rich mahogany pieces. They harmonize with her piano.

For color Janie chose a contrasting scheme, red, blue and gray, a combination that flatters her blonde youthfulness. She's used it throughout the house. In the living room, the walls and ceilings are blue-gray, a fitting background for the red sofa, blue lounge chair and chartreuse love seat. She let the furniture carry the colors, and selected a textured white for the draperies, with chartreuse brush fringe trim at the bottom of the cornices. A pair of graceful china lamps top the two mahogany end tables beside the sofa, and Janie built the colors in her living room around the flowers in the lamp bases. Each lampshade wears a plum colored velvet ruffle around the top, and Janie bought the wing chair at the auction because its plum-colored upholstery matched the lampshade ruffles to perfection.

Two fireside chairs covered with a floral print—yellow, green and pink on gray ground—flank the white panelled fireplace, and there's a mahogany drum table nearby. The leather-topped drum coffee table came from an auction. In fact, almost everything Janie and Geary have, they bought at auctions, saving a pretty penny thereby.

The rugs are an exception, but still a bargain, for that in the living room came with the house, and the one that matches it in the dining room, they bought from the previous owner for twenty-five dollars.

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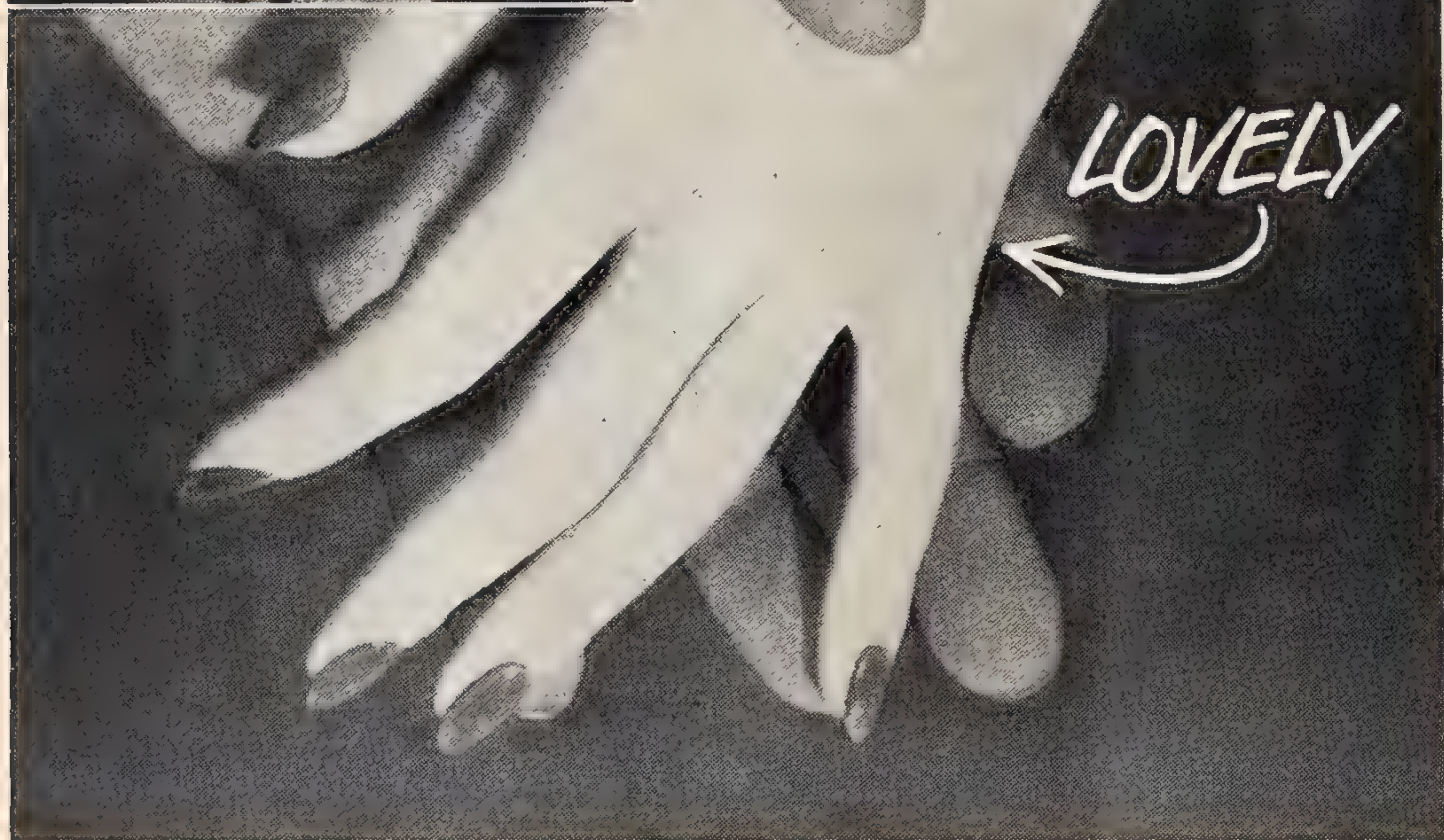
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5. And—it's a dainty greaseless cream!

Money-Back Offer! Try soothing, medicated Noxzema on your hands tonight. If you don't see definite improvement in 24 hours—return your jar to Noxzema, Baltimore, Md.—and you'll get your money back.

Jean Crow, Baltimore Registered Nurse, says: "Scrubbing my hands constantly could easily make them look red and ugly. But my hands don't show this harsh treatment. I use Noxzema daily to help guard against chapping... and help keep my hands looking soft and smooth!"



Special Trial Offer!
Regular 40¢ size

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Limited Time Only at
any drug or cosmetic counter

Janie and Geary have put their furnishings money where it counts the most, and other items will come later. It's not only wise, but it's more fun to acquire your possessions gradually and carefully.

"I'm selfish about our house," Jane confessed. "I want everything in it to be ours, our colors, our ideas, our likes. So what if we do make mistakes, at least they'll be our very own!"

But I don't think Janie has to worry about mistakes. By repeating the same color schemes in three of the most important rooms, she gave the house the continuity from one room to another. She kept patterns to a minimum and concentrated on clear, strong colors.

In the dining room, Geary helped paint the panelled wainscot gray, but the wallpaper above he left to the professionals. It's a warm red tone with a stylized design in white with blue-green, this last color matching the textured draperies and cornices. The dining group, originally bought at an auction, they moved from the apartment.

Speaking of the moving—that was a day! The Steffens moved themselves. They rented a small truck and invited their friends to come over early Sunday morning for a moving party. It was a great success. By Sunday night, everything was in place, silver in the drawers, pictures on the walls, just as settled as though they'd been in the new house for months. In fact, the following Saturday night Janie and Geary had their housewarming, a big buffet party. "It was a most interesting time," observed Gladys, the Steffens' *chargé d'affaires*.

When it came to the den, all Jane and Geary had to go into this very informal room was a coffee table which Geary's sister had given them. The top is made from a slab of wood, a cross section of a tree. It went beautifully with the pine panelled walls and peg and groove floors, but one table doesn't offer much comfort by itself. A solution presented itself when they acquired from Janie's mother a studio couch covered in a heavy yellow and green striped cotton, and a sectional sofa in red, green and white plaid cotton. These pieces, plus a green shag rug, filled the room admirably. To top it off, Janie specified a stylized red strawberry and green leaf patterned wallpaper on the ceiling.

Since the den gets a lot of living, Janie and Geary display their numerous awards and trophies there. "We worked hard for these," explained Janie, "and they mean a lot to us, so why should we keep them on a closet shelf?" Place of honor, though, goes to a pair of Alpine picks over the brick fireplace. They're good conversation



Where living is fun: Jane Powell's and Geary Steffen's Colonial type house on tree-lined street in Brentwood

makers and worth discussing, for Geary used them when he climbed Mont Blanc. His mountain-climbing days are behind him, so the picks are strictly ornamental but he's still a winter sports enthusiast.

The Steffens have a good point in their attitude. Personal belongings identify a house with the owners, so if you have treasures of which you're justifiably proud, let others see them too! But be sure to choose an informal room, one that's used particularly for the family and close friends. Leave the living room out of it.

Janie chose the bedroom in which to display her one and only painting, a pastel of a cat which she did five years ago. It's framed with peach-colored mirrors, and the background's blue, blending with the gray-blue walls. Gray shag carpeting matches gray linen draperies trimmed with dubonnet. Incidentally, the outsize bed was an auction find, too, and Janie had the quilted dubonnet faille spread and headboard made for it. The large white monogram in the center of the spread makes it extra smart. These came from the apartment, and Janie set off the richness of the color with the gray and blue background.

FOR pattern, the wall behind the headboard is covered with wallpaper in a deep red rose design, framed with blue ribbons on a gray background. The pattern forms a foundation for the bulk of the bed. A pattern attracts your eye, as does a large, solid area, and when they are separated, it creates a sense of distraction. When they're together there's no question of a divided focal point.

Janie's alcove dressing room, opening from the bedroom, has floor-to-ceiling windows around two walls and the third wall is filled with a built-in, glass topped dressing table. To dress the windows, Janie selected plain white panels topped with a pleated valance that matches bedroom draperies. There is also room for Janie's desk, blue, lined with coral, given to her on her eighteenth birthday.

A few yards down from the alcove, a door opens into the bathroom, all done up in tan and green, tan clay tile floor and wainscoting, tan fixtures, the green on wall and ceiling, in the rug and towels. Janie doesn't care for the appearance of a bathtub, so she concealed its shiny emptiness with a pair of louvered doors. This makes the bathroom seem more like a dressing room. The bathroom is shared by another bedroom. Next summer this will be a nursery.

In the entrance hall, with its blue and white scenic paper, the mahogany radio-phonograph doubles as a hall table.

"But there's still so much to be done," sighs Janie. "We need mirrors in the hall. I'm looking for pictures, and some other things, but we just can't do it right now."

Though the house is fairly small and undeniably modest, the grounds are spacious enough to include a badminton court at the side and a swimming pool in the rear. Their friends, the young-marrieds and about-to-be-marrieds, flock over whenever fun's in the making, which is often. And they all look forward to summer with zest. Can't you just hear them on a delightfully hot day, thinking of the swimming pool and the welcome they'll get from the Steffens? The word, sure enough, will be, "Come on kids. Let's go over to Janie's and Geary's!"

THE END

EXTRA! EXTRA! EXTRA!

• THE GOLD MEDAL AWARDS

in MARCH PHOTOPLAY

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Norforms were tested in a hospital clinic and found to be more effective than anything it had ever used. Norforms are powerfully deodorant—they *eliminate* (rather than *cover up*) unpleasant or embarrassing odors, and yet they have no "medicine" or "disinfectant" odor themselves.

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 ("Listerine" means breath control!)

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Research at a famous university definitely showed that modern dentifrices like Listerine Tooth Paste, used regularly immediately after eating, can reduce cavities as much as 60%. When it comes to cleaning, no tooth paste...not a single one...beats Listerine Tooth Paste.

Hawaiian Love Song

(Continued from page 33) of doors. His body and his face both are cast in a strong mold. And his white teeth in his tanned face give him a wonderful smile.

His looks, however, are literally only the half of it. He's quite a man, Charles Alden Black. He prepared at Hotchkiss, got a B. A. from Stanford and took a business administration course at the Harvard School. And in '41, enlisting in the Navy as an apprentice seaman, he served in some of the toughest campaigns in the Solomons, New Guinea, the Philippines, the Dutch East Indies and China. And, because he speaks French, Malayan and several Tahitian dialects, he once was put ashore from a submarine to ascertain troop strength and movements on enemy-held islands. As a result of this, he has the Silver Star and a Presidential Citation.

THAT night he saw Shirley right away, too. Any man would who was worth his salt. Some women harden and age with unhappiness. Others, like Shirley, emerge refined to a poignant tenderness.

Charlie was head over heels in love with Shirley Temple and she was head over heels in love with him... in the very same hour they had met they had known they were meant for each other.

Disturbing news this proved to many young women prominent socially in both Honolulu and San Francisco. Charlie was considered a real catch.

For besides Charlie's personal attractions he's the son of James Byers Black, a man of importance on the Monterey Peninsula; president of the Pacific Gas and Electric Company, clubman of note, one of the advisory council of the School of Business of the University of California and a patron of music and the ballet.

When Shirley and Charlie met he was on special assignment in Hawaii, as assistant to the president of a large pineapple company. But from the day Shirley came home Charlie managed a surprising number of flights to California. Then, telling his Hawaiian associates and friends a smiling "aloha," he returned to San Francisco permanently to engage in television enterprises.

"They hide out," reporters and photographers complained about Shirley and Charlie. That they rarely frequented the night spots is true. But they didn't hide out. It just happened that the places they liked best are not those places frequented by reporters and photographers.

Frequently, daytimes, they would go on long hikes. And Shirley, in bluejeans and bandanna, could pass unnoticed.

They went to sports events, too. Last November, for instance, they sat happily through an all-afternoon downpour at the Stanford-Army game. And Shirley, who never used to know the difference between a football and a basketball, yelled as enthusiastically as any Stanford Indian.

Unless all signs fail, Shirley, as Mrs. Charles Alden Black of San Francisco, is to have the happiness that is long overdue her—the quiet, consistent happiness women know only when they're content in a home with children and a man whom they love and upon whom they can rely. Those closest to Shirley believe she will retire from the screen. But should she, later on, change her mind and want to work again, she will meet no resistance from Charlie. Also, she need never worry—however successful she may be—that Charlie will be known as Mr. Shirley Temple. He just isn't the type.

To Shirley and Charlie—the good life, the many children and such happiness as is their dream.

THE END

How a Star Is Born

(Continued from page 66) hundred economic factors; a theatrical failure is blamed only upon the individual himself.

For this reason, you, as a successful player, come to realize that your time and your money must be re-invested constantly in yourself. You must keep posted on the new techniques for retaining the physical, mental, and emotional vitality which is, in appearance and effect, equivalent to youth, but which goes beyond the powers of youth.

Your first ironical discovery about success would be this: For the first time in your life, you would be financially able to buy anything you wanted to eat, but you probably couldn't eat it. If you didn't have ulcers, you would be on a weight-controlling diet.

EVERY star in Hollywood, with the exception of half a dozen naturally lean exceptions, diets in some way. You would find that it requires indescribable fortitude to sit at the luncheon table with other people and eat one rye wafer and a bowl of clear soup while everyone is eating queen's pancakes, asparagus with Hollandaise sauce, orange rolls with sweet butter, and banana cream pie.

After dancing all morning, Shelley Winters often consumes one bowl of clear broth, one soft-boiled egg and one slice of unbuttered pumpernickel bread for luncheon. Anne Baxter can be fairly happy over a medium serving of cole slaw, a rye wafer, and a glass of buttermilk. Claudette Colbert (who is naturally slender) enjoys one hard-boiled egg, a generous green salad with vinegar and oil and a cup of tea for luncheon.

(Caution: Don't attempt to follow any of these luncheon diets without consulting a doctor. A doctor knows exactly what food combinations provide the greatest amount of energy with the least caloric content, but each person's diet, as you must have noticed, is different because it has been planned for the individual.)

You also would have to maintain muscular tone by exercise of some sort. Like the Selznick stars of a few years ago, you might take body-tone and muscular control instruction from a wonderful Swiss exercise master; you might, like Jose Ferrer, take up ballet; you might learn golf, like Barbara Stanwyck, or tennis, like Ginger Rogers. You might swim every day, take fencing lessons, or bicycle. Like some stars, you might prefer to have a competent masseuse pummel your muscles into glowing tone.

In addition, you, as a great star, would have to set up a schedule of rest. You would try to get at least eight hours of undisturbed sleep every night, preferably nine. When you were between pictures, you might do as Dolores del Rio does, turn in at three or four in the morning, and sleep until sunset. Dolores del Rio is now in her early forties; she looks, even to the camera's merciless eye, no more than twenty-five. She attributes this youthfulness to her plan for avoiding sunlight whenever possible (to preserve the texture of her skin), and to sleeping between twelve and fourteen hours each night when she is not working.

Although you, as a great star, would be welcomed at any night club in the world, you would make few visits of that sort. You would discover that a smoke-filled room would give you a hangover more

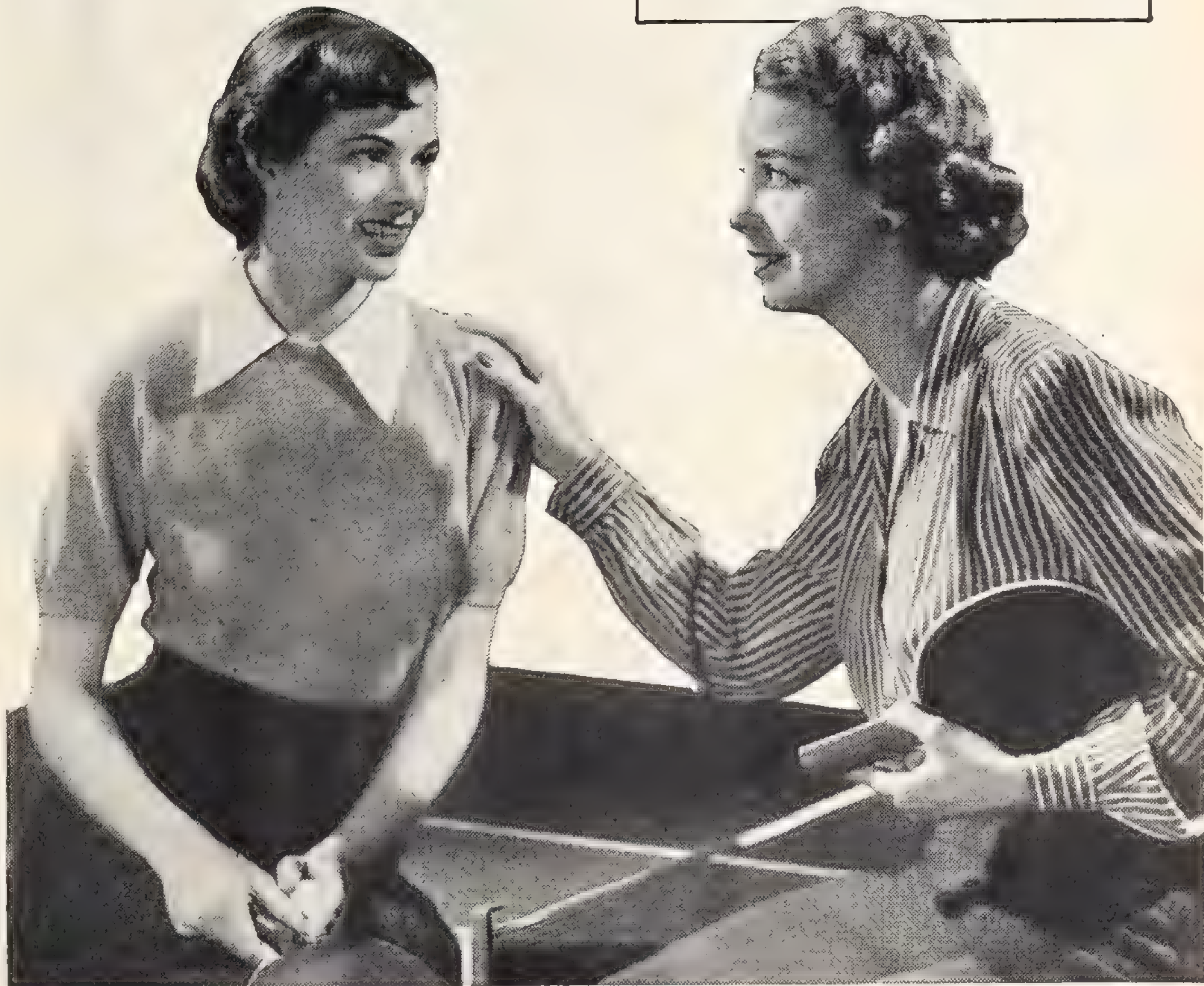
Next Month—

GOLD MEDAL AWARD ISSUE

HAS YOUR MOTHER TOLD YOU THESE Intimate Physical Facts?

JUST THINK, MOM, I'LL BE AN OLD MARRIED WOMAN THREE WEEKS FROM NOW!

YES, AND I WANT TO TELL YOU ABOUT MARRIAGE HYGIENE. ABOUT A WOMANLY OFFENSE GRAVER THAN BAD BREATH OR BODY ODOR.



No other type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SAFE to tissues . . .

Before your daughter marries, she has every right to know how important it is to put ZONITE in her fountain syringe for hygiene (internal cleanliness), her health, charm, after her periods, for marriage happiness. She should know how very important it is to combat an odor which is even graver than bad breath or body odor—an odor she may not even detect.

And isn't it wonderful to be able to reassure your daughter that *no other type liquid antiseptic-germicide tested for the douche is SO POWERFUL yet SAFE to tissues* as modern ZONITE. (If you have the slightest doubt about this—send for proof in free booklet below.)

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Modern women no longer have to use dangerous products, overstrong solutions of which may gradually cause serious damage. Nor will they want to

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ZONITE actually dissolves and removes odor-causing waste substances. It gives external protection from odor, too! ZONITE helps guard against infection and kills every germ it touches. You know it's not always possible to contact all the germs in the tract, but you CAN BE SURE ZONITE *immediately* kills every reachable germ and keeps germs from multiplying. Buy ZONITE *today!*

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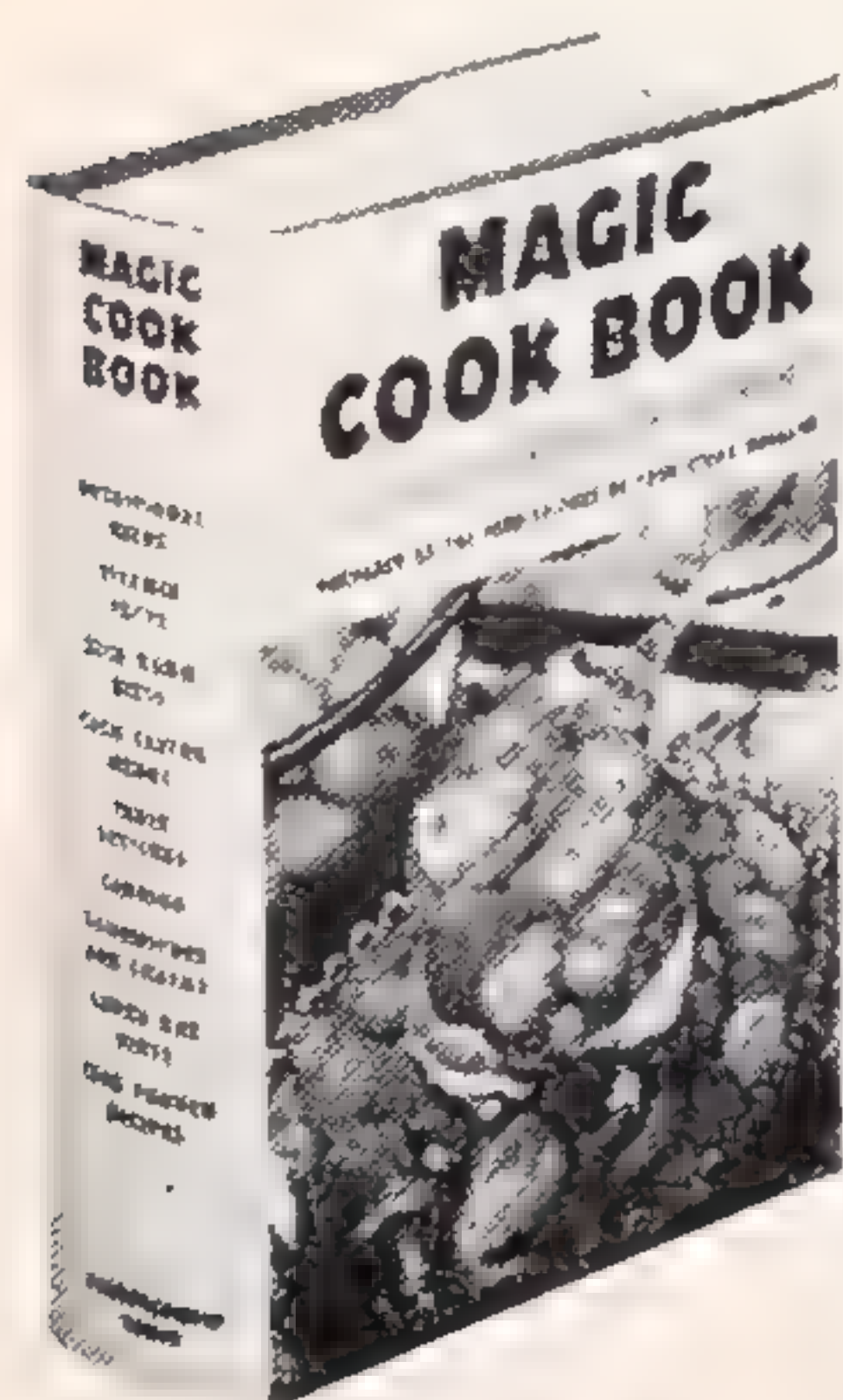
STOP cooking the same old HUMDRUM MEALS

Now there is no need to serve your family the same old tiresome dishes day after day. For, with the aid of the new *Magic Cook Book*, you can put sparkle and variety into every meal. And you needn't strain your budget either.

The *Magic Cook Book* is different from the usual cook book. Its luscious recipes were gathered from every section of the country by the Food Editors of True Story Magazine. The result is the most thrilling collection of mouth-watering dishes you could ever hope for.

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Now, from this selection of over 1500 exciting recipes you can serve your family a tremendous variety of palate-stirring dishes. And as the recipes in this unusual cook book are described in the step-by-step style, you just can't go wrong when you follow these easy instructions. Even beginners can prepare scrumptious meals—at the very first attempt.



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quickly than an alcoholic beverage would. The air-conditioning in some clubs would cause a sinus reaction and a raw throat, and the stale air in others would dull your eyes and slow your reflexes for days.

Your problems would be commensurate with your success—tremendous.

First of all, the money problems which had been playful puppies during the phase of your career described in last month's issue, would now have become full grown wolves. Because of the present day tax structure, no one who depends upon himself as a source of income gets rich. Audiences throughout the world would be thunderstruck if they knew how many successful people are thousands upon thousands of dollars in debt to the government for back income taxes. Barbara Stanwyck was enormously flattered when she was offered a long-term radio program which would have paid her \$75,000 in one year. After consulting with her business manager, she sadly refused the offer because it would have advanced her into a high tax bracket, and once in that bracket it would have cost her over \$100,000 to take in the aforementioned \$75,000. Sounds crazy, but who said the tax structure was sane?

SOMETIMES the people at the top of the heap would like to ask for a little financial consideration themselves. They discover, and quickly, that if the owner of a famous face appears in a small shop and asks the price of a garment, there is often no price tag. The salesgirl says the coat or dress just came in, hasn't been marked yet, and how much is it, Mr. Shrdle? Mr. Shrdle says he will look it up. Eventually he returns and quotes an astronomical figure.

This attitude, repeated by the butcher, baker, and candlestick maker, gives stars a poor impression of the world.

The question of tipping is another wearisome one. Joe Doakes can tip the parking lot attendant twenty-five cents with a clear conscience. A celebrity had better give with the dollar bill, or he acquires a reputation for being a slow man to part with cabbage.

The demands for charity are enormous. The average citizen is privileged to contribute to those charities in which he is personally interested. The celebrity must contribute to every drive started.

If you had become a person of world renown, you would have learned that you must carry insurance at least twice as heavy and four times as comprehensive as that carried by the average citizen. You would have learned that you could never loan your car to anyone. If it should be in even a minor smash-up, you would be sued, and sued for plenty.

And so your dog would have to be insured, your children would have to be insured; your servants, your swimming pool would have to be insured.

In addition to these (and many more) personal problems, the arrived star has serious career dilemmas. One of the greatest is this: When a youngster first starts the long climb to fame, everyone pulls for him. The technicians in the studios give a little extra care to the coaching, the make-up, the wardrobe and the photographing of the neophyte. The publicity department is delighted to have "fresh copy" to offer newspaper and magazine reporters. The advertising department is overjoyed at sight of a new face. In brief, all the trends are upward.

But, after a star has arrived and has held a prominent place for a long period

Next Month—
GOLD MEDAL AWARDS ISSUE

of time, a strange combination of mild hostility and boredom is likely to occur. A "show-me" attitude succeeds the former admiration and booster spirit.

Theater owners have been known to compile a list of competent players and tab them "box office poison." The public begins to write to studios, clamoring for "new faces." Casting directors begin to reject an established star with the executioner's phrase; "His price is too high. And he's so thoroughly typed that his presence in the picture gives the story away."

All of this sets up a violent career undertow which the established star must be prepared to outswim if he or she objects to being swept out to oblivion.

And then, inevitably, the cruel question of age rears its graying head.

After a recent preview, a Hollywood columnist heard one member of the audience say to another, "Debbie Reynolds reminds me of a young Janet Leigh." Janet is a glorious twenty-four.

Of course the public has a general notion of these problems, but they are constant, prowling dragons to successful stars. Inevitably their presence sets up a series of anxiety complexes in the mind of even the most secure star.

Theatrical people almost never believe in their own success. Particularly in Hollywood, the history of a star reaching the zenith, then disappearing, is too well-written in the forecourt of Grauman's Chinese. If you, personally, want proof of the brevity of screen success, go to your public library and study a copy of Photoplay for the year 1940.

Taking this fast fading into consideration, a player suddenly feels that everything he does must be right, absolutely right. Rightness, unfortunately, is an attitude. It is impossible to please everyone.

Even when criticized, a player must be constructive about it. He or she may feel like murdering the critic, but the next time they meet, there must be nothing but sweetness and light between them.

There are many compensations, when one is at the top of the heap, to counter-balance the problems. This is obvious, and many of the compensations are obvious. The take-home pay, even after income taxes, is good. Prestige is great. Social opportunities are without limit. There is seldom a dull moment.

There are many less obvious enjoyments, however. As Joan Crawford says, "One of the happiest facts of stardom is that, in the process of reaching the top, a player learns a tremendous respect for

the motion picture industry."

Joan loves her job, and is celebrated for her spirit of close cooperation. She never keeps a company waiting; she listens carefully to the suggestions made by her director and works studiously to bring his, not her, conception of a scene and the story as a whole to the screen.

Her appreciation of the work of everyone involved in a film is acute, and she is quick to give credit. She regards herself realistically as one element, and only one, in a complex structure.

Another sweet dividend of success is the realization that one *knows*. If you had become a great star, you would know by what process your position was acquired. You would be able to look backward a long way and to see every turn of the road. You would have acquired polish, technique, and self-reliance.

When called upon to do a difficult scene, you would feel adequate. You would be able to approach the problem from a number of different angles; you would be able to discuss it intelligently with the director. You would *know*.

The question of time, precious time, would have been resolved for you, as a great star. You would have acquired enough judgment to say "no" to many of the useless, time-consuming activities in which you had engaged when you were climbing. You would be able to travel. Probably you would make several pictures overseas as Tyrone Power, Deborah Kerr, Joseph Cotten, Irene Dunne, Spencer Tracy, Gregory Peck, Robert Taylor and Errol Flynn have done.

All the world would spread out to welcome you. Wherever you went you would be regarded as a friend; you would have the time, the money, and the maturity to make the most of an experience of which every imaginative person dreams.

Finally your success would enable you to do the things which every devoted parent dreams of doing for his children. From birth, they would be given the finest of medical care; they would be sent to good schools and they would be equipped to select the profession of their choice without pressure of family finances.

With gratitude for your success, with love for those with whom you were able to share it, with a philosophical eye on the future, you—as a great star—would never forget the one inescapable truth of show business: A player never actually reaches the top, because his next role may be his best. A player has never really arrived, because—until the day of his death—a player is an applicant in search of a job.

THE END

Beautiful, Heavenly Lips For You WITHOUT LIPSTICK



Marie McDonald, star in Hit Parade of 1951, a Republic Picture.

And These Newly Luscious Colors Can't Come Off On Anything

Bid "good-bye" to lipstick and see your lips more beautiful than ever before. See them decked in a clear, rich color of your choice—a color more alive than lipstick colors, because—no grease. Yes, this new Liquid Liptone contains no grease—no wax—no paste. Just pure, vibrant color. Truly, Liquid Liptone will bring to your lips color-beauty that's *almost too attractive!*

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You cannot possibly know how beautiful your lips will be, until you see them in Liquid Liptone. These exciting colors that contain no grease or paste give your lips a tempting charm they have never had before. Choose from the list of shades below. Check coupon. Mail it at once and I'll send you costume sizes of all shades you order. Each is at least a two weeks' supply. Expect to be thrilled. You **WILL** be!

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What would you do if someone kidnapped your child?



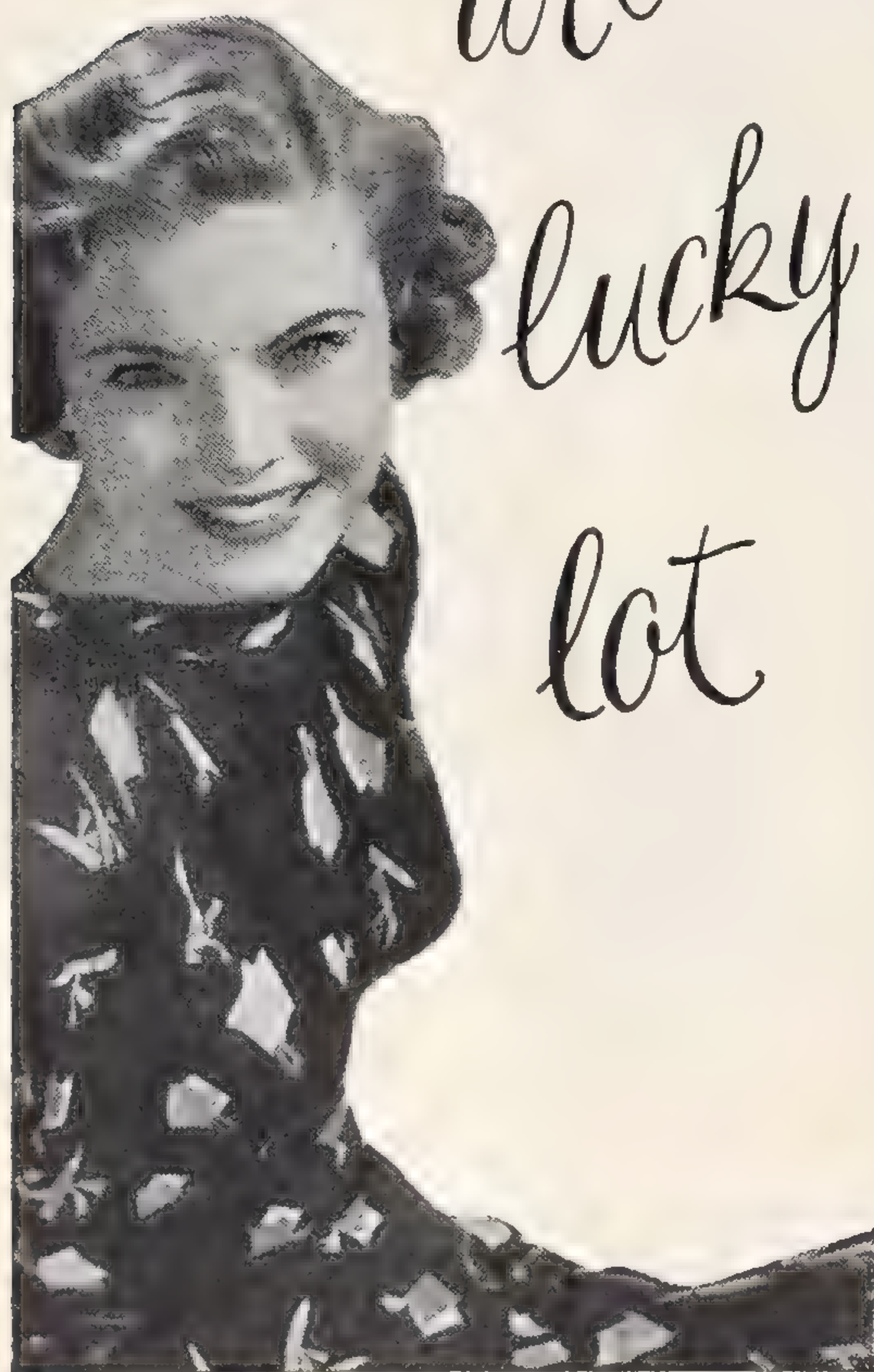
If you're like most people, you'd be frantic, need help—and need it quick. You'd have a problem that's typical of the many true-to-life situations dramatically presented on the radio program "My True Story." Direct from the files of True Story Magazine, you'll hear about romance, hope, fear, jealousy, and many other *real* problems that will help you to a better understanding of your own.

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"MY TRUE STORY"

AMERICAN BROADCASTING STATIONS

We women
are a
lucky
lot

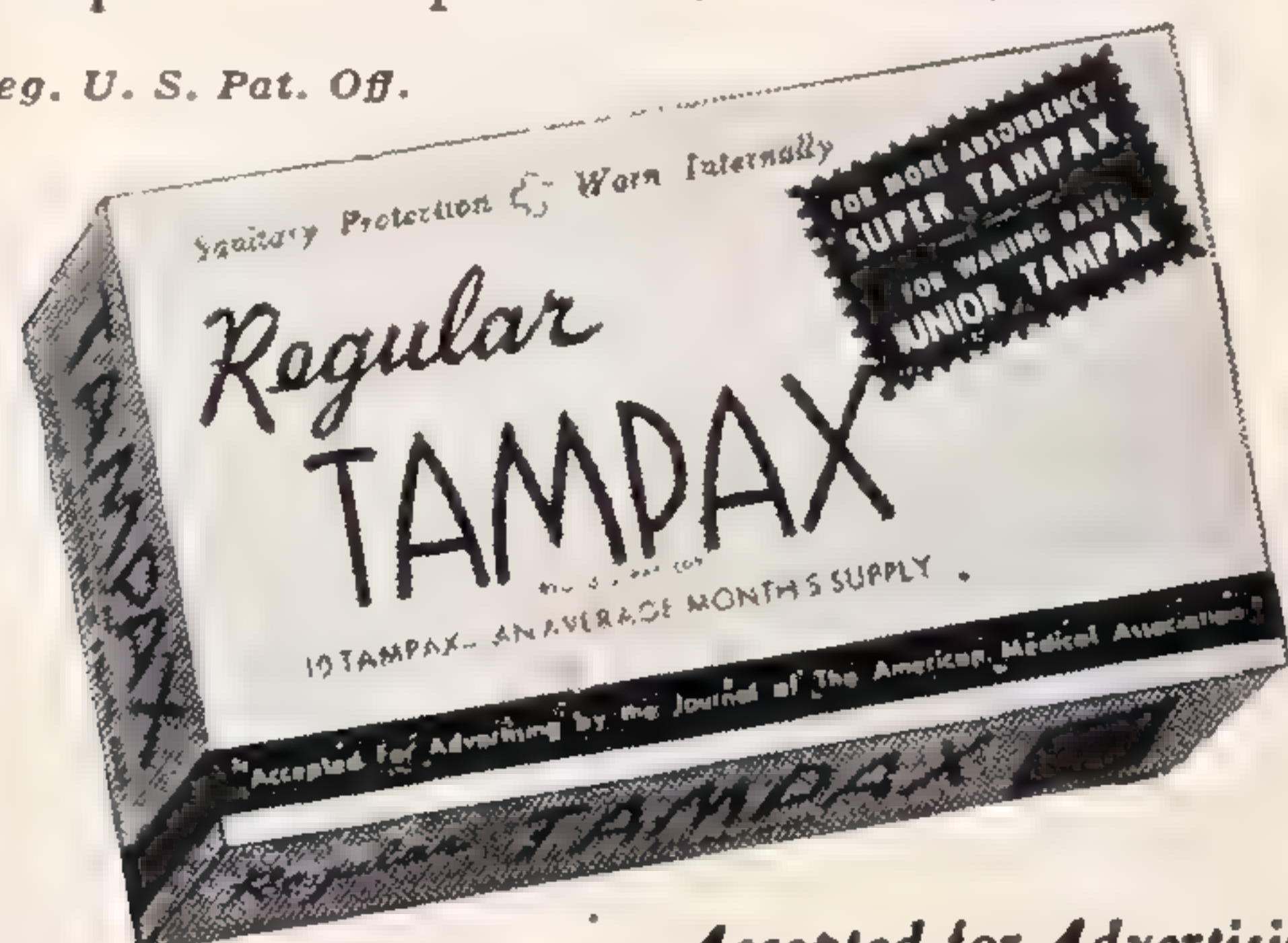


How fortunate we modern women really are! All the benefits of science. All the advantages of professional skill and education. No wonder we grow more broad-minded and the prejudices of the Past disappear.... That's why we have been ready to welcome *Tampax**—that revolutionary method of monthly sanitary protection invented by a physician to be worn internally.

What and why is Tampax? For years women have been irked by the bulk and discomfort of the external pad and the pins and belts that support it. Tampax came along just at the right time—no larger than your finger, no supports whatever, no odor or chafing, nothing to make ridges under clothing. You can't even feel the Tampax when in place!

Made of pure surgical cotton, Tampax comes in smooth, slender applicators for efficient insertion. Millions of women, married and single, are using Tampax now. Easily disposable. Month's supply fits in purse. At drug and notion counters in 3 sizes: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.

*Reg. U. S. Pat. Off.



Accepted for Advertising
by the Journal of the American Medical Association

My Most Wonderful Experience

(Continued from page 58) Love is always wonderful, at any age, in any time or place, *wonderful*. . . .

But once in my life, even more wonderful than my growing realization that I had fallen in love, was the knowledge that I had fallen in love with someone on whom I could lean. It was a new experience for me, an experience which remains, I may add, the only one of its kind.

It happened in Paris. The month was October. The year was 1924, when I was twenty-five and the world was mine . . .

I have a pet theory that our lives go in cycles; that we swing from high to low and back again. In between the two extremes there may be a middle-ground but for the most part the peaks are very high and the valleys low.

IN my life, the years 1924 and 1925 were a veritable Mt. Everest. Those were the bonanza days for movie stars when public adoration ran high and star salaries, free from income tax, even higher. In the late summer of that year my studio sent me to France to make "*Madame Sans Gene*."

The sailing was in keeping with the lush era in which I lived, not wisely but too well! Orchids. Red roses. Champagne.

And, of course, my retinue. The late Forrest Halsey, writer, who adapted "*Madame Sans Gene*" for the screen, went to France with me. Also, my personal maid, a cameraman and Miss Jane West of the Paramount story department who acted as liaison between the studio and me. My mother and my two children—my daughter Gloria and my adopted son Joseph (both toddlers then)—were with me, too, as they were with me everywhere it was at all possible to take them.

So, I sailed to my heart's desire. In more ways than one . . . for in Paris I met, fell in love with and married Henry, Marquis de la Falaise de la Coudraye.

We had something real, Henry and I, which makes it all the sadder—and a little absurd—that it was ended by unreality.

But that is the unhappy ending. Let me get on with the bright beginning. . . .

In France, we started to work on the picture in a teeny-weeny little chateau, which had been converted into a studio. Apart from myself and one English actor, the cast was French and, since my French was unintelligible, and the English of the French actors was likewise, communication between us was slightly impossible.

An interpreter, we were all agreed, who spoke both French and English, was our most urgent need. No sooner was this decided upon than, as if on cue, Forrest was introduced one evening in Paris to the Marquis de la Falaise de la Coudraye.

"A perfectly charming man," Forrest reported the meeting to me. "Speaks flawless French and irreproachable English. Quite an intellect, too. He would make a wonderful interpreter. He would also make," Forrest winked at me, "an eligible and elegant escort!"

By this time my mother, the children and I were in residence—there is no other term for it—in a fabulous old house which the Marquise de Bronte graciously had turned over to me for the length of our stay. It was to this house, one afternoon, that Forrest brought Henry to meet me. And it was in the library of this house—one of those green libraries, hung with huge orange taffeta draperies, unlined, so that the sun shone through . . . a brilliant, beautiful color . . . that we met.

Henry had a small insurance business to

which, after our meeting, he added the job of acting as our translator and interpreter. He knew France so intimately that soon there was no place I went, or wanted to go, that Henry did not go with me. He was gallant, gay; he was then and he remains in memory a more delightful companion than any I have known. Best of all, we had such fun together, silly fun. . . .

Like all Frenchmen, he loved to dress up and our courtship may be described, and truthfully, as one long game of charades. . .

There was the time we were at dinner in a small cafe. Henry asked to be excused for a moment. I waited. "*Pardonnez-moi, Madame*." I became aware of a waiter hovering. I glanced up. The waiter, presenting the menu with that little subservient stoop to the shoulders characteristic of waiters the world over, was Henry!

Later a messenger was admitted to the foyer of my home. He asked that he be permitted to deliver personally to Madame. Madame was summoned. The capped and uniformed messenger was my mad Marquis!

Another day a street cleaner was at work in the alley. He whistled a nostalgic tune. I listened. I looked out the window. I need not tell you who *that* turned out to be!

Hide-and-seek was another favorite sport at which Henry, the children and I often played. One afternoon, when it came my turn to hide, I ran upstairs to my bath—a chamber some 22 by 24 feet, furnished with a *chaise longue*, tables for magazines, mirrors and an enormous tub in which you could take four strokes. In this bathroom, I found a maid cleaning. I quickly made her change with me. When they came seeking me, they found a maid on her knees, scrubbing the floor. They looked straight at me and away again finally running out in further search.

THIS is the kind of thing we did all that laughing lovely time. . . .

Because I had worked from my fourteenth year, now, with Henry, I was having my teenage fun. It was like a picnic. I was like a children's party which never comes to an end. In my heart, I wish I never had. . . .

I got to Paris in October of 1924. Henry and I were married five months later on February 5, 1925. It was less hasty than it seems. Over there, time seems to move more slowly. The evenings are longer. There are longer luncheon hours and dinner sessions where friendship ripens lei surely . . . and love matures. . . .

As our wedding ceremony progressed felt, I remember, like a child who has come home, long nostalgic and a little frightened of it knows not what. Of Henry feelings during that hour, I cannot be sure. But little did he dream—of this I *am* sure—that he was marrying a three-ring circus—the din and confusion of which would make our quiet happiness and, finally, our marriage impossible.

It wasn't too long after this that I became desperately ill . . . so ill that I was carried out of the hotel on a stretcher with Henry walking behind it. I very nearly died. I learned later they held space in the American papers for my obituary!

At my side every minute during those touch-and-go days was Henry. And during the pain and at times the fear, it was to him I turned for comfort and strength. When he left the hospital at night, I would be violently sick—especially, he told me later, when he looked across the way to a small cafe which faced the hospital and saw, at little marble-topped tables, the

reporters waiting, vulture-like, for the expected announcement: "Madame est morte!"

At last, weak but alive, I left the hospital on Henry's arm. The following morning we sailed, bag and baggage, for home.

Immediately our ship docked in New York, the reporters swarmed, the cameramen and, on the pier, friends and fans, hundreds, thousands, of fans—and in the center of it all was *la Swanson* and, a little to the side, "Hank," as the reporters called him on very first sight. And this, although I did not dream it then, was the beginning of the end.

We had ten days in New York during which we had no time of our own. We might as well not have lived under the same roof. Telephones rang. There were interviews, photographic sittings, reporters everywhere.

At a dinner of 730 people in my honor, the room was papered with banners spelling my name. There were speeches made about me. There were toasts drunk to me. To me . . . and to my bridegroom. But it was, do you see, "and my bridegroom." For Henry, it was the first approach to being known as "Gloria Swanson's husband."

When we left for Hollywood, we took off on a private train. Not a private car, mind you, a private *train*. I was the only woman aboard. The others were Paramount executives and the talk was of the next Paramount picture with—Gloria Swanson.

At the station in Los Angeles, we were met by a band, eight motorcycle escorts and the late Sid Grauman's usherettes mounted on white ponies. The red velvet carpet was a mile long and twice as wide. Henry was stunned. I should have sensed his bewilderment. I should have made a little fun . . . but I was still too ill. I was tired, too, and slightly bewildered. Accustomed as I was to the glamour treat-

ment, this was something extraordinary even for that fantastic era. . . .

From the station we went to my home on Sunset Boulevard which had been vacant for four years and must have looked to Henry, huge as it was and with that slightly run-down look big houses always have when they are not lived in, something like the home of *Norma Desmond* on—Sunset Boulevard. It was good to get back to the big house. But, I wonder, did it seem good to Henry? *My house. My children. My possessions. My friends. My studio* calling . . . mine, so mine, how could it ever become "ours"? It never did.

We had time only to change our clothes and be on our way to the big "Madame Sans Gene" premiere. We got stuck in traffic and fans came out of the ground, so it seemed, and from the walls of buildings.

As we inched along, I became afraid I would be late, got out of the car and ran ahead. And as I stood there in the theater alone, at the head of the aisle, all the lights went on and the audience rose and, turning toward me, sang "Home, Sweet Home." I couldn't speak. And Henry, now standing by my side, couldn't help me. On the drive home, noticing my pallor and my quiet, he said: "Darling, this should be the happiest moment of your life and you act so unhappy. . . ."

"I am unhappy," I said, "because I've done nothing, as an actress, to deserve this acclaim. They've given it to me as a publicized personality, to Cinderella who has married the Prince. I am unhappy because at twenty-six I am at the top and, as everything that goes up must come down, the only thing for me to do is *go down*. . . ."

Well, I didn't go down. Not for a little time. I didn't go up either. I stayed on a little plateau for about six years. During this time, however, I was one of the few to make the transition between silent and

talking pictures. But it was a fierce dog-eat-dog fight for the survival of the fittest. While I was in the midst of the terrific strain of trying to stay on top, trying to produce my own pictures, making mistakes, frantically endeavoring to rectify them, I saw Henry losing something inside him . . . something that was vitally important to him . . . and to me!

When he came into my whirligig world, he wanted to be helpful, wanted me to lean on him as I had in France. But here, instead of going to him with my problems and troubles, I went to other people, to people who spoke the Hollywood language. It was not that Henry couldn't hold his own as a husband and as a man. It was that he couldn't hold his own as the "Husband of Gloria Swanson."

In due course of time, he got a job with Pathe Pictures. It took him to France. We hoped we could keep our love and our marriage intact over a span of 7,000 miles. But before he left, I think we knew . . . knew that my career and nothing but my career had hurt our marriage. But not even to save my own heart and happiness could I break away. I had taken on the responsibility of supporting people. And the work, the drive, the acclaim had become part of me.

So the story ends—but not unhappily, after all. For Henry now is married to a beautiful and clever girl with whom he is deeply in love. And I, again, at a peak in my career, am happy, too. Still, I hope to be happily married again, protected and secure—just a woman at last!

For in history, in literature, the greatest lovers are not youngsters. From twenty-five to fifty-five is the peak of a woman's life. That's the aged wine. That's the full bloom. Romance does not belong alone to the very young!

THE END

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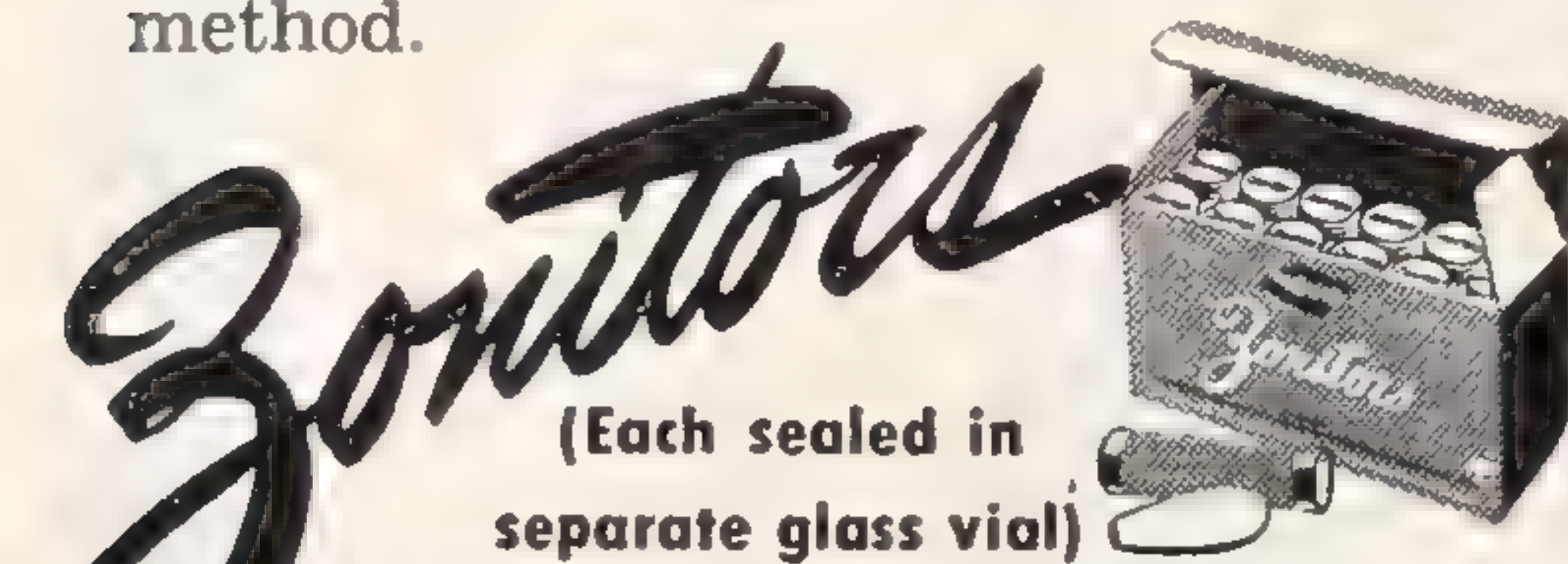


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(Continued from page 65) Mark was scared off by reports of Shelley's temperament. Joel McCrea is one actor who can take Shelley and keep his sense of humor. "I don't mind working with her," he told me. Actually the even-tempered movie veteran seems to enjoy it.

Tyrone Power breathed passionately into the pretty pink ear. "I love you, dar—" he started—then suddenly screamed "Holy smoke!" Jean Peters, the owner of the ear, jumped. "What the—" stormed director Henry King. Ty pointed tragically to the wad of chewing gum nestling behind the lobe of Jean's ear, parked there by the young lady seconds before the scene. They removed the sticky stuff and continued. But the fire was out, so far as Ty was concerned. He has never made a picture with Jean since.

If Dennis Morgan never makes another movie with Ginger Rogers, you won't find him crying into his beer exactly. Dennis had his first break with Ginger in "Kitty Foyle." But in their recent movies, Dennis learned never to underestimate the power of a woman with a director. When it came to the dialogue, Ginger, so I'm told, would put her arm through the director's, and walk and walk, and whisper and whisper. When she came back to Dennis, she'd be smiling and smiling. And her dialogue would be stronger and stronger.

No one quite knows why Dan Dailey suddenly reneged on co-starring with Betty Grable in "My Blue Heaven." There were many rumors but no corroboration. And then just as suddenly Dan *did* make the picture. But from now on both stars will be seen more and more frequently with different dance partners.

When Bette Davis finished "The Old Maid," she was reported to have said, "I'll never make another picture with Miriam Hopkins as long as I live." But when producer Henry Blanke was casting "Old Acquaintance," Bette called him and said, "Look, the part was written for Miriam. She's a darned good actress. Get her." Miriam hadn't worked in quite a while. At first she was an angel. By the second week she wasn't an angel. By the seventh week—!!! Came the scene when Bette had to shake, slap and tell her off. Bette shook so hard that Miriam's earring flew clean across the sound stage! I don't think that Bette will ever make another movie with Miriam. That, my friends, is understatement.

No top lady star likes to work with a comedian. For the simple reason, she invariably ends up as a stooge. This is the chief reason Virginia Mayo wanted to leave Sam Goldwyn. She was tired of stooging for Danny Kaye. And when Corinne Calvet found herself in the Kaye

"On the Riviera" picture, she told me she planned to save her best tricks for the actual scene—"so he can't cut them after the rehearsal." But Eve Arden actually *wanted* to be in Danny's "Inspector General" picture because all that mattered to Eve was: "How good an actor is he?" And Danny's a wonderful actor. So Eve bleached her hair for the role and made ready. But someone changed her mind for her and the part was re-written for Elsa Lanchester.

When Olivia de Havilland began her movie career, she was thrilled to have Errol Flynn for her lover, cinematically, of course. But after their third picture, with Flynn reputed to have pulled no punches in the clinches, Livvy pleaded for a change of face. It's been ten years since Errol came within kissing distance of Miss de Havilland. And it's safe to assume he never will again.

I'M JUST as sure that Errol will never again make a movie with director Mike Curtiz. His allergy to Mike occurred during "The Sea Hawk." Curtiz, a fanatic for realism, offered the galley-master a bonus if he would flick Flynn's ear with the tip of his lash, in the whipping scene where Errol was a slave chained to the galley. Mike wanted a real reaction from the then not-so-experienced actor. He got his reaction all right. Errol jumped from the galley, chains and all, and chased Mike Curtiz off the stage!

You can safely bet anything you have that Clark Gable and Greer Garson will never kiss each other, or anything each other in any movie. "Gable's Back and Garson's Got Him!" I remember the ad excitement when Clark returned from the war, and Greer, then Queen of the Metro lot, grabbed him for "Adventure." A better title might have been "Misadventure." They never did hit it off. Some say it was because Greer wasn't ready to work until 10 a.m. Clark Gable stomped on the sidelines, made up and ready to go from 9 a.m. But that I find hard to swallow. Greer is too conscientious an actress to throw a late curve at a fellow emoteur. I believe the lack of lovey-doveyness was due to the difference in their personalities. You don't mix oil and water.

Yvonne de Carlo and Howard Duff are philosophical nowadays when cast in the same picture. But when both appeared in "Calamity Jane and Sam Bass," they suffered. A month before, Howard had given Yvonne an engagement ring. But the day before their picture started, everything was called off. However, the show must go on and all that sort of thing. Funny to see them coming out of a ho love scene, then turn on their respective

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heels and make a bee-line for their respective dressing rooms.

Same thing happened with Lilli Palmer and John Garfield during "Body and Soul." Passionate love in the picture—just as strong indifference when beyond camera range. Lilli seemed to find John a trifle uncouth. He thought *her* stuck-up.

It was worse, of course, for Wanda Hendrix and Audie Murphy. They were timing the announcement of their separation for after the finish of their movie "Sierra." But during a conversation with a reporter on the set, Audie slipped verbally. And the news was out of the bag and into the headlines. It was undiluted misery for Wanda to make love to Audie while her heart was breaking with love for him, plus the knowledge that everyone knew of the impending divorce. I think she was as brave in love as Audie was in war.

LINDA DARNELL will never make another movie with Cornel Wilde if she can help it. And she can. And on the other side of the man-woman scale, Cornel will never work again with Sonja Henie. Linda's aversion to Cornel as a co-star began during their "Forever Amber" epic. Because Cornel was forever practical joking. Just before a love scene he'd suddenly appear with a phony mustache, or a carrot in his teeth! Linda was carrying a six-million-dollar production load. She was in no mood for horseplay.

I first met Cornel during his first picture, "Wintertime." Miss Henie was riding high on top of the box office at the time. Cornel was a scared kid, bruised from a year of kicking around in Hollywood trying to crash the movies. "But the kicking I got from Sonja, brother," Cornel reminisces. I'm sure Sonja wasn't deliberately unkind. She just didn't understand Cornel's fine brand of sensitivity.

Stars who positively will not work in the same picture—Joan Crawford and Ginger Rogers. For obvious reasons. Joan Fontaine and sister Olivia de Havilland. Also for obvious reasons. Ginger nixes pix with former husband Lew Ayres. She almost relented once, then shelved the movie. But Paulette Goddard doesn't mind working with any of her previous mates—including Charles Chaplin and Burgess Meredith. You can predict that Shirley Temple will never do another movie with John Agar. Jean Arthur has some pictures to make at Paramount, but no one is begging her to make 'em. Jean has temperament.

When Hedy Lamarr backed Victor Mature into a camera during "Samson and Delilah," he said later, "I didn't think I was going to enjoy working with her. But I told her firmly, 'Let's not have any more of that.' And we didn't. Now I like her. I understand her."

Spencer Tracy and Katharine Hepburn do like to work together. But they didn't at first, especially when Katie took a quick look at Spence and said, "Aren't I too tall for you?" "Yeah," cracked Mr. Tracy, "but don't worry—I'll soon cut you down to my size."

And when you see it on the screen, it all looks so sweet, doesn't it?

THE END

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(Continued from page 74) shoulder height on her dress, or on the wrist of long, dressy gloves.

Dotty Lamour goes for the "gimmick" stockings created by Willys of Hollywood. She skips those with the rhinestone clocks, etc., and wears (but only with simple black cocktail clothes) his sheerer than sheer black hose that has beaded gold hearts just above one ankle. And with these she wears little gold heart-shaped earrings and a huge gold heart clip.

SURE was a great welcome home for Cesar Romero (who'd been picture-making in England) when, after just a week back in Filmtown, he opened on the stage here, starring in "Strictly Dishonorable." Among his chums and others who gave him a really exciting "debut" were Anne Baxter and ever-lovin' John Hodiak, Richard and Mona Carlson, Nancy Sinatra (who's been having quite a few dates with Bob Walker), Joan Caulfield and Frank Ross. Cesar's leading lady in the show, Marilyn Erskine, did so well, she's being screen-tested. You'll be seeing her! Few knew, until we uncovered the "news" in our daily column, that Marilyn had briefly been the bride of producer Stanley Kramer. When he and starlet Ann Pearce were wed a few months ago, everyone thought he was a bachelor!

Premieres and parties in Filmville notwithstanding, the most glittering event of the month around here was really the opening of the Sadler's Wells Ballet in Los Angeles.

And we sho' mean *glittering*! There were so many diamond chokers and necklaces on famous femme throats, we were almost blinded! No, kiddies, we don't mean rhinestones! Sylvia Gable sported a diamond necklace of huge stones. It was right at the throat but there were triple loops of the gems in a lovely design, hanging down quite a bit further. Her gown was strapless, very décolleté, tight-draped bodice, long full skirt. The material was pale gold brocade, with tiny blue flowers in the pattern. Really set off her blonde hair, which Mrs. G. is still wearing in a long, long bob. Clark (who beamed both upon Sylvia and the ballet) likes it that way. The Gables were with the Ronnie Colmans.

Benita Colman wore long, dangling diamond-and-sapphire earrings to go with her gown of bright navy blue heavy satin—very simple, with a side pannier. Maureen O'Sullivan looked like a dream of the ballet itself, in her ballerina length dress of white tulle, its tremendously full gathered skirt topped by a skin-tight, off-shoulder bodice of white satin. Irene made Maureen's evening wrap of black velvet. The combination was as striking as any furnished by lavish furs over frippery.

Clifton Webb hosted Vivien Leigh and Laurence Olivier and had Virginia Zeanuck (ablaze with a fabulous choker composed of large diamond flowers) on his arm. Darryl was working late at the studio. Missy Leigh's verv short, shingled hair-do got a lot of comment, but not nearly as much as her gorgeous gown of white ribbed silk, with a trickily pleated skirt, and a bodice of white, embroidered all over with gold threads. Vivien's wrap was a mink stole. Betty Hutton's gown was ankle length and of black satin with a bodice of gold lame.

Greer Garson's red hair never looked more lovely than at the Ballet opening. Her gown of pearl gray satin, trimmed with tiny crystals and pearls, and her matching wrap of gray satin trimmed with gray fox, really set off the titian tresses!

The "velvet gals" most outstanding were Patricia Morrison in strapless black velvet

Winter Serenade

ball gown, covered by the new "black mist" mink—a cape of it—and Joan Woodbury, in royal blue velvet and white mink stole. The white mink was a gift from spouse Henry Wilcoxon after he finished "Samson and Delilah."

Hollywood's loss is the gain of Paris, because hat-maker Keneth Hopkins has skipped our town to open a new salon in the French capital and expects to be away quite some time. One edict of Keneth's, before taking off, reiterates what we said last month: Hats *must* be anything from small to tiny! Among his new ones that are almost "Juliet-cap" type, is a darling, tiny, head-clinging topper fashioned of small, over-lapping black velvet leaves, each studded with a tiny silver sequin or rhinestone. This "cap" sits back on the head, is tilted much to one side, so that some of the leaves droop from the hat's rim, well down over one ear. Very fetching!

THIS may be one turrible blow to the Toobly-soxers, but John Derek, just turning twenty-five, is getting verreh, verreh gray at the temples. Golly—it's becoming, though. Remember when Shirley Temple startled a lot of people by pulling out her first gray hairs at the age of eighteen? Shirley looked darling at La Rue one night with Charles Black. She was wearing a dress that wasn't a suit—yet a suit that isn't a dress. Meaning a lovely sheer wool of a soft blue—its all-over simplicity giving an almost tailored effect. Straight, very slim skirt, featuring a huge, bulging pocket over the right hip, the rather snug, tuck-trimmed top, belted at the waistline with navy blue kid. Over this went a matching blue wool coat (shorter than hip-length) that was long-sleeved (natch), shawl-collared, and the jacket, too, had a bulging pocket at its hemline, just above where the one on the skirt and the dress was! So y'see—the two worn together make a darned good-looking light-weight "suit." But the dress will do just fine by itself, or under furs—any time of day.

Sonja Henie and husband Winnie Gardiner went all out for glamour recently when they had Gene Tierney, Jennifer Jones and David Selznick, the C. Gables, Loretta Young, Joan Crawford (with writer Mel Dinelli) and a few others to a sit-down dinner. Her table always looks so lovely—its wonderful silver and linen were enhanced by those ornamental antique birds of various sizes that she bought in Europe. They're of real gold, dull with age, and crusted with tiny, genuine rubies, sapphires and emeralds! There was a group of Hawaiians strumming and softly chanting throughout the meal—just a few feet from the dining room.

When the Edgar Bergens dined and wined the Dick Powells, Roz Russell, Fred Brisson, Gene Tierney, Harry Crocker, etc., a young magician furnished fun after dinner. Then Edgar furnished a few magic tricks himself, followed by showing his guests a lot of old-fashioned movie slides from a projector. Much laughter at the old, corny scenes of starry nights, lovers, moonlight courting—and while this was going on, Dick Powell sat on the piano and in real old gooey style, gave forth with songs to match.

So, with gimmicks, glamour gals and get-togethers, Hollywood goes its glittering way.

THE END

NEXT MONTH
PHOTOPLAY'S GOLD MEDAL
WINNERS

Across a Crowded Room

(Continued from page 38) Sometimes it kind of scares me too. So much keeps happening so fast, it's hard to believe that people around you are personally interested. That's when Janet comes to my rescue.

"Always remember," she quietly reassures me, "you wouldn't be here, Tony, if there wasn't a place for you. When people go out of their way to be kind and friendly, they want to share with you because you're sharing with them. You're giving something of yourself, too, so don't ever question it or be afraid of it. Just accept it—and be grateful."

I'm grateful, all right, grateful for lots of things and to Photoplay Magazine at this particular time, for giving me this opportunity to pay a personal tribute to Janet Leigh. Just knowing her has been a pretty exciting thing. Up to the time we met, I never even had a girl I could talk to—I mean someone who would listen and understand.

AS A sensitive kid growing up in the Bronx, I guess I was kind of a misfit. For several reasons I was regarded as being some kind of a freak. For one thing, all the other kids in the neighborhood had dark eyes and mine were blue. Either it was a fist fight with the boys, or my feelings were hurt by the girls. The ones in my class thought I was conceited and then, when I avoided them, they said I was annoying them and reported me. It didn't break my spirit but it kind of got dented in a couple of places!

Maybe I just didn't have the equipment to cope with girls. Anyway, I know I didn't understand them and they didn't understand me. Actually, I was afraid of girls until I was fifteen and from fifteen to nineteen I didn't like girls *as people*—at all. But I'd force myself to make a date, sweat it out right up to the time I'd get to the door. Then I'd take a fast powder, ending up at the beach—alone. I was known as the most disappearing suitor on our block!

After I met Janet I was still ready to run. Any little indication that she was bored and I would have made like Houdini. Instead, a great thing happened to me. Suddenly I didn't want to run any more, because Janet is the first girl who made me feel that I could run and next time when I'd see her—she'd still say hello to me. Up to this moment I just didn't know what I had been missing.

Janet really amazes me. No matter what happens, she always seems to know how to handle the situation. Like the night of the "Harvey" premiere. Wear a tuxedo and take a pretty girl, the studio said—the fans will expect to see you! The fans will expect to see—who? I wanted to ask them to repeat it to make sure it wasn't a dream!

Well, I didn't have a tuxedo and I couldn't afford to buy one. When I told my trouble to my good friend, Jerry Lewis, he opened his clothes closet.

"I've got four of them," my favorite comedian cracked. "Don't be a chump, chum, grab one!"

The day of the premiere I polished my

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car, cleaned the white tire walls and bought a new top on the cheerful credit plan. That night, in Jerry's tuxedo and with Janet looking like moonlight, we drove up in front of Carhay Circle Theater. It was my first Hollywood premiere and I felt my knees turning into jelly. When the fans in the bleachers screamed out our names—that finished me! "I'm going to die, Janet," I gasped. Then I felt a small, quiet hand in mine. It squeezed encouragingly.

"No, you're not going to die," she barely whispered. "The fans love you and want to see you. Let's go over and talk to them."

I felt so useless, so inadequate standing there. I wanted to shout back—"What do you want from me? what can I do for you? Here, take my money—take everything!" Crazy things go through your head at an exciting time like this. I kept thinking, just five years ago it would have been me up there in the bleachers! How glad I am I had this experience in the beginning and, because of Janet, I'll know what to do in the future.

FOR MY role in "The Prince Who Was a Thief" I had to wear my hair longer. So the gang at the studio ribbed me, they called me "Romeo" and someone even sent me a prop violin! The day the picture started, when I walked on the set a chair with my name on it was standing there. Another gag, I thought. It'll probably collapse when I sit in it.

"You're a star in this one, Tony," they told me—and they weren't kidding. I nearly died!

That evening when I saw Janet, I told her how everyone kept trying to help me. Then a few days before the picture was finished, she called me.

"I know how you feel about the people on the set," she said. "But you can't afford to give each one a present. So may I suggest that you write personal notes, instead of just saying thank you."

It was so thoughtful of her and it never would have occurred to me. I rushed out and ordered stationery with my name on it, yet! If only the kids back at P.S. 82 could get a load of me now, I wished. I broke myself up just thinking about it!

Now that I know Janet, I get weak all over when I think how close I came to not knowing her. It was about eight months ago when a friend of mine was invited to a party given by the Sazerac people. Why didn't I come along and we'd go to a movie later, he suggested. Well, across a crowded room (just like Pinza!) I saw this girl who suddenly made the evening seem enchanted. She was

wearing a black dress, there was a bun-thing on her head, and she was so super-special, I couldn't keep my eyes off her.

When a cameraman asked if I'd mind posing with Janet Leigh, we were introduced and boom—it happened. I felt just like I'd been smacked with a steam roller! Before I left I found out who had brought her there. "What has Arthur Loew Jr. got that I should have?" I asked kiddingly.

"Janet Leigh!" they came back at me. "I've got news for you," I said. "I'm working on it!"

The next time I saw Janet we were in the same class at the Actors' Lab. For a month and a half I kept waiting for a chance to invite her to Schwab's around the corner, for a cup of coffee. But there was always some ham hovering and I couldn't make any progress. Finally, the Mel Tormes invited me to go swimming at Donald O'Connor's house. When I heard Janet was coming, I was practically there before I learned another guy was bringing her. I ended up at the movies.

When the Tormes had their housewarming, this time I went and took a date. Janet was there with her date and later asked us to stop by her house to watch television. There was a new class in acting that might be formed and we talked about it. When Janet said she was interested, I "casually" suggested that if she would give me her telephone number, I'd be glad to make inquiries and relay the information.

I'm not a bit shamefaced when I say that the acting class never got started—but guess who did! For our first date I thought it was a good idea to also invite the Mel Tormes, so Janet and I wouldn't have to pay too much attention to each other. Leave us face it, I wasn't too sure of my luck—either! On our fifth date I asked Janet to go out with me alone. I couldn't afford to take her to Ciro's or Mocambo, but I didn't apologize because somehow I knew it wasn't necessary.

Happily I remembered the Villa Nova, a crazy kind of an attractive place with very good food. I'd been there before with my friends Howard Duff and Mike Meshikow, so I knew I wouldn't have too much trouble ordering. Later on we could go to a movie. Janet listened to the plans and loved them. What a girl, I sighed to myself. We were in business!

In Hollywood after you've finished a picture and until you start another, they put you on "layoff." Literal translation: "No money!" When they put me on lay-off after "Kansas Raiders," it made no difference as far as Janet was concerned. We went for long hikes, we had picnics at

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the beach. We'd stop at a drive-in for a hamburger.

"If we get too hungry," Janet exclaimed gleefully, "we'll eat with my family one night and your family the next. If you still have an appetite, I'll fry you an egg!"

For the Sadler's Wells ballet, Janet paid for her ticket and I paid for mine. No, I'm not kidding and furthermore, instead of it embarrassing a fellow, with her understanding, she made it seem all right. Through her understanding, I'd like to add, I've become a much more tolerant person.

At times people have disappointed me and I've been hurt. Supposing someone asks you something—you tell them the truth because you have no secrets. Then you're criticized or ridiculed as a result. I get mad when this happens and then I make snap judgments. When I talk it over with Janet, with her great faith in people, she's sharp enough to analyze it.

"We all stick our necks out and get rapped," she says, "but even with all the wrongs done, one right will still come along and compensate. Regardless of how often a person disappoints us, we've got to figure out why he does it. There has to be a reason. Usually he has great insecurity and if you'll remember this, next time you'll understand him better and yourself too."

HOW'S that for a girl who's still in her early twenties? But then Janet's humility and sincerity help to make sense about everything—and I'm including those crazy ties and sharp suits I used to go for.

"Actors automatically attract enough attention," she wisely pointed out. "Actually, they detract from their personal qualities when they make spectacles of themselves."

Did I get it? I did.

Janet is a very special and important milestone in my life. Whether she will become a permanent milestone, is not for me to say. Naturally I think of marriage and how wonderful it would be. I have all those thoughts about one world for two, with someone like Janet sharing it. But, from a practical standpoint, I can't consider marriage seriously right now.

Being new in pictures—or maybe I should say I'm still starting—my salary is comparatively small. Now that my mother, father and little brother have moved out from New York, I'd like to see them have a nice, comfortable home of their own. Of course I've heard the following said so often:

"If people really want to get married, that's all that matters in the long run. Whether they're ready for it, whether they're financially fixed or have any guarantee toward their future, is beside the point. *Love will find a way!*" The future will tell if this is true. In the meantime I'm happier and more contented than I've ever been in my life.

No story on Janet would be complete without mentioning her wonderful humor. Like one night when I was fussing and fuming, trying to decide where I could take her to have a real wonderful time. When I first arrived in Hollywood, I arrived with a Bronx accent. I worked hard to lose it but occasionally, when I get excited, it comes creeping back. Finally I stopped pacing the floor, turned to Janet and groaned:

"I give up. I can't think of a place. I'm dead!" Those wonderful warm eyes began to sparkle. Stealing my Bronx line, she quietly answered, "Why, Tony! It doesn't matter where we go. After all, I'm *witcha!*"

You see what I mean? That girl can really handle herself. I guess I'm *wit'* her too—all the way.

THE END



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DR. PIERRE'S BORO PHENO FORM

(Continued from page 53) like to be an actress. And I don't think I'm greater than Garbo."

"Sally Feeney," he repeated the name with amusement. "Well, it has to be your own. No one would pick that name."

They talked and she asked him back to the set where she was teaching Anthony Dexter his dances for "Valentino."

"I was so blue and discouraged that day," Sally recalls; "nothing seemed to be happening. And I had responsibilities and I was ambitious. I'd signed with M-G-M as a stock dancer, so I'd bought a little house near the studio and moved my family up from San Diego. Then the studio dropped me."

It was business, of course, for Milo to notice pretty young girls who looked as if they might have talent. But Sally was special. He couldn't get her out of his mind. And he didn't know how to reach her. Finally, he called the Screen Extras Guild and got her address and sent her a wire: "Please call me. It's important." But there was no response. He wired again. Then, one night, just as he was stepping out of the shower, the phone rang.

"This is Sally Feeney," the voice said. "You sound funny. Am I bothering you?"

"Yes—that is—no!" Milo hurried on with his explanation.

He didn't know how much talent she had. But he'd been right before with players like Marshall Thompson, Hugh O'Brian, Adele Jergens, Robert Patten. The next day, Sally came to his office to read.

"I don't promise you anything," he told her when she had finished. "What we want may happen in a week. But I ask you to be patient and to believe in me and what I do—because I believe in you. Otherwise I would not want you for a client."

Sally, who had made a practice of signing with no one, signed on the dotted line. And, to celebrate their new partnership, they went for dinner to a funny little restaurant near the beach.

"Cocktails?" inquired the waiter.

"Hot soup—and a phone book," was the answer. With a pad and pencil before them, they sat until closing time trying to decide on a stage name for Sally. Once they almost settled for Sally Fisher. Then they came up with "Sally Forrest."

And over and over again, as they sat there, someone was playing "Love Walked Right In" on the juke box.

"That's my favorite song," Sally sounded casual.

"I suppose I was in love with Milo then," Sally reflects, "but honestly, I didn't know it. I just remember how pleased I was with his good manners. And how touched I was by his enthusiasm and honesty."

Milo says: "Sally impressed me because she was the first ambitious person I'd ever met who didn't seem ambitious. She wasn't any dominating, hard-hitting career girl. On the contrary, she seemed so naïve and trusting my heart went right out to her."

After that, Milo was always on the phone calling someone about Sally. But he couldn't arouse any enthusiasm. She was too small, too young, too inexperienced. She could dance, but could she act? Besides, she wasn't a "name."

"Sally behaved sensationally," Milo says. "Never nagged or complained. She waited for me to call and tell her things."

Finally, one producer who knew Milo better than the rest, said that he wanted to talk to him about Sally. "This has to be it," Milo told himself exultantly. He rushed to the producer's office.

"I like you," said the producer, "and I admire your ambition and your faith in Sally Forrest. But I'm going to give you

some advice. Sally's charming and pretty. But Hollywood is filled with charming and pretty girls. Forget about her before you make a pest of yourself."

Milo said nothing to Sally. Endless times his hopes rose, then fell again. Finally, he landed her a test with John Derek in "Knock on Any Door." Sally, facing a camera as an actress for the first time, was scared. She called Milo and he rushed over and stood by. She didn't get the part. But Milo now had a test to show to other studios. Except for a two-day bit in "Mr. Belvedere," Sally hadn't worked in a year.

Then the tide turned. Emerald Productions were looking for a girl to play the lead in Ida Lupino's "Not Wanted." Sally read for them, then went to Ida's house and read for her. Milo thought he'd go mad as he waited in a phone booth. Maybe Sally had fainted. Maybe she'd lost that telephone number. Finally, the bell rang.

"I got it!" She was laughing and crying.

When "Not Wanted" was finished, Milo found all the studio doors open. Suddenly they all had parts for Sally and Sally was right for every part. It's happened before in Hollywood and it will happen again. M-G-M seemed the best place for her. (That was the right decision, for, after two minor roles, Sally was given the lead in "Excuse My Dust.")

THEY discovered they were in love in the midst of the excitement they knew as Sally made one picture after another and became more and more important. Milo, in his wise way, had hired a press agent for Sally, who suggested she go to premieres and parties—be seen out socially.

"So-and-so wants me to go to Ciro's tonight," she telephoned Milo one day, naming a popular wolf-about-town. "You've been urging me to go out, Milo, so I hope you won't mind."

"But I do mind, very much," he heard himself saying. "I don't want you to go out with anyone—except me."

He hadn't planned to say it. Several nights later he took Sally to his family's house. They were giving him a birthday party. Sally was disappointed because the new dress she had ordered hadn't been delivered. Milo was tired because he had been detained at the office. They drove in silence. Suddenly he reached into his pocket, and handed her a small, square velvet box. Inside was the ring.

At first they thought they'd keep their engagement a secret. But you can't look at each other the way they do and expect people not to notice. They hope to be married soon—maybe even before you read this. Milo was all for bundling his dream girl into his convertible and heading for the courthouse. But Sally wants the works—a real wedding. Definite decision depends on the M-G-M production schedule.

Says Milo: "Either I'm a fatalist or a fool, but honestly, I believe there was some power or invisible force that guided me to Sally that day."

Sally has her own theory: "You know, Milo and I have always felt that we had met before. And I believe I know when and where it was. During the war years I used to go to the Coronado Hotel in San Diego where they had tea dances for the boys in uniform. Milo, who was a first lieutenant in the Marine Corps, used to attend those dances. I recently read an item in the diary I used to keep at that time. And this was it: 'Danced with a tall, dark-eyed Marine Lieutenant today. He was very courteous and very nice. I liked him and wonder if I will ever see him again. (P.S. I hope so.)'"

THE END

I'm in Love with a Wonderful Guy

(Continued from page 50) naturally, she told them. But when we met them at the station, the governess ran forward to greet us, exclaiming: "Oh, Mrs. Mc—Stewart—you'll be so proud of Michael and Ronnie. They were such good boys on the train!"

A day or two later I approached the boys. "Now, remember," I said, "tomorrow is Sunday. Daddy hasn't had a single day off since he started the picture and he's very tired. You must be very quiet so that he can sleep late."

Michael, who's four and a half and Ronnie, aged six, exchanged one of those painfully tolerant mother's-at-it-again looks. Two seconds later they were outside shooting an imaginary tribe of Indians off the roof.

Being a stern parent isn't a role I particularly like playing—or play particularly well. However, the situation at hand wasn't an ordinary one. A new daddy in any household calls for specific adjustment. When the daddy is Jimmy Stewart, one of the busiest, hardest-working actors in Hollywood, it is important to establish a precedent and to begin our life together in a pattern of perfect understanding.

AT seven-thirty the following morning, which was to be dedicated to "precious rest," the alarm went off. In less time than it takes to tell, the tireddest, hardest-working actor in Hollywood had shaved, showered, climbed into slacks that had served their lord and master long and well, and was heading down the hallway toward the boys' room.

"Jimmy," I called after him. "Have you lost your mind? Today is Sunday—you can sleep late. What are you up to?"

"I promised the boys a picnic on my first day off," he called back. "Looks like I'm not going to get one—so this has to be it."

"But, Jimmy," I reminded him again. "It's Sunday. You need your rest. Besides, where could we go?"

The determined gleam I've come to know so well crept into my husband's eyes.

"It'll work out," he said, with quiet assurance.

We were living at Malibu Beach at the time. Whooping and hollering, Michael and Ronnie raced outside and rescued a battered bucket from the sea. Jimmy filled this with ice and cokes. Lunches were packed in shoeboxes, then everyone, including Belo, our German Shepherd, who worships Jimmy, had something to carry. When the boys waved good-bye to their governess, you would have thought we were about to set sail for Suez!

Fifty yards away from our house we gaily marched—to the public beach! Jimmy stopped and eyed our destination as if he were Christopher Columbus, about to discover—land. He turned to the boys triumphantly. "Isn't it great, fellows?" Honestly, he had me believing in it, too.

Belo was the first to bark with joy. The boys yelled with excitement. Jimmy dug tunnels for them and built them castles of

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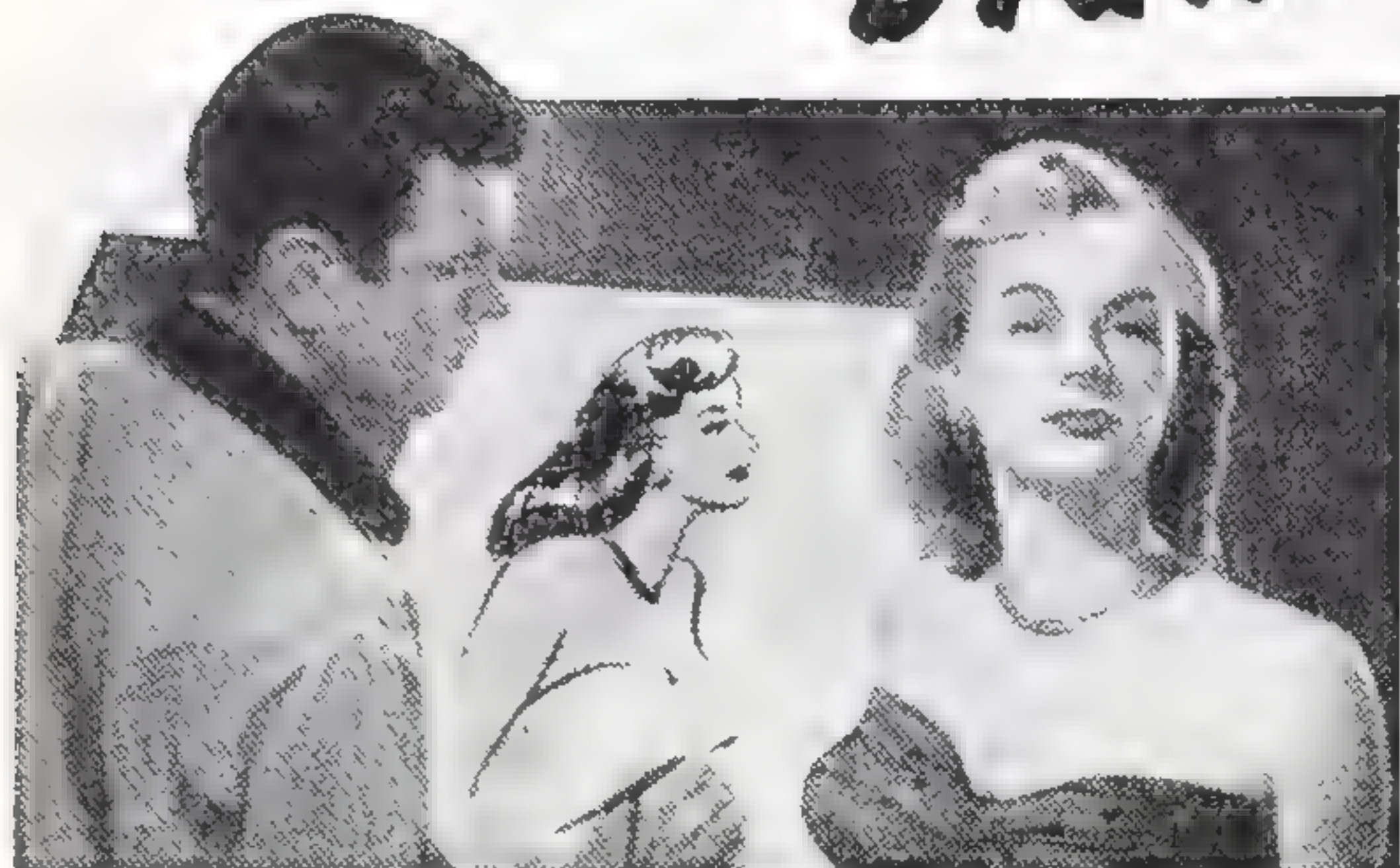
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sand. Then we started in on the sandwiches and cokes. A little later we stretched out happily on the warm sand. When it came time for the boys to take their naps, the mighty explorer led his men back fifty yards to home again. It was quite a ball.

I'll never forget how flattered Jimmy was when Michael named his pet: "Jim the Lizard," which reminds me of my first attempt to get Jimmy to administer necessary discipline.

Michael, playing with his lizard, suddenly decided in small-boy fashion to squash it. The lizard's tail came off. "You're going to show that to your daddy," I warned him, "and he'll see to it that you're properly punished." This master stroke of maternal strategy had an electrifying effect—it says here!

"Please, Mother," Michael pleaded. "You spank me. Please don't let Daddy do it."

Remaining adamant, that night when Jimmy came in, I pointed out his parental duty. Stern-faced, he took Michael by the hand and led him to his room. The minutes flew by. No sound was to be heard. Finally, bursting with curiosity, the governess and I tiptoed upstairs and listened at the door. Jimmy was clearing his throat.

"Now, Michael," we heard him say in tones that were *supposed* to be deadly. "I want you to remember something. Think how embarrassed that poor lizard is going to be without his tail."

That was *it!* Some punishment! The door opened and out they came, Michael grinning like an imp and Jimmy practically swaggering like a conquering hero.

WITH Jimmy everything is an occasion and it makes a great hit with the boys.

For instance, when he had a birthday, they insisted on picking out gifts for him themselves. Michael selected a wild printed shirt lined with terry cloth; Ronnie decided upon a pair of maroon shorts. Even Belo carried a carton of cigarettes in his mouth when we all marched into Jimmy's bedroom singing, "Happy birthday to you!" He was asleep. Annoyed? Not at all. With eyes half closed, he just tore into those packages as if they were the most important things in the world.

Because we feel that the boys are too young for television, it is taboo in our house. However, we always take them to see Jimmy's movies and invariably—like the night we saw "Broken Arrow"—they scream out and ask if Daddy is hurt. They're still confused about Jimmy being an actor. It was while he was working on "Winchester '73" that he went into their room to say goodnight. Pinned over their bed was a picture of Randy Scott, in full cowboy regalia.

"Who's that?" Jimmy asked, pretending he didn't know.

"Randy Scotch," they proudly answered.

"Look, Gloria," said my green-eyed husband next night at the dinner table. "I think it's time you brought the boys on the set to see what I do. Besides, I just happen to be wearing a *very* fancy Western outfit for this picture!"

So we went on the set. Michael and Ronnie hadn't the faintest idea why Jimmy had on those clothes—but they couldn't have been more impressed. When Jimmy drove back home that night, a pair of banshees shot out to greet him. But when they found him his old civilian self, they were terribly let down.

"How did you go over with the boys?" I asked, knowing too well by his expression.

"Like a lead balloon," Jimmy answered.

There are endless stories to tell—stories that are gay and amusing, heart-warming and touching, about life with Jimmy. He never has moods, never displays temperament. He loves his home. He loves his work. He's so anxious to get to the studio he just grabs a bite of breakfast along the way. But when he returns home at night, instead of sinking wearily into a chair and reaching for a paper, he encourages the boys to romp all over him. Sometimes he's even a day late sneaking a peek at the headlines.

I couldn't believe it was possible for us to be any happier together—and then came our exciting news. I *wish* you could have seen Jimmy's face when the doctor told us I could expect my baby next spring! Finally, I had to pinch my husband and remind him that women were having babies all over the world.

We learned our good news very soon after Jimmy finished "The Jackpot" and we went to England where he made "No Highway." We wanted to keep our secret at least until we got used to the idea, but all our friends knew how anxious we were to have a baby. So we had to make the announcement. You know Jimmy had to have an emergency appendectomy before we left London. I wonder if expectant fatherhood brought on the attack!

Speaking of children, here's a final story Jimmy usually tells as his favorite. Of the boys, Ronnie is the quieter one, but Michael makes up for two of him. He's always into something. When Jimmy listens to the boys' prayers, he always suggests to Michael as a grand finale that he ask God to make him a good boy. This routine goes on night after night. But day after day Michael continues to get himself into scrape after scrape. Finally, he decided that God wasn't living up to His end of the deal—and was shirking His responsibility!

"Please, God," Michael asked as usual. "Make me a good boy." Then, with a deep sigh of annoyance, he added: "And I'm just about at the *end* of my patience!"

It broke Jimmy up completely.

THE END

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JOAN LANSING

While everyone's busy making New Year resolutions that they'll probably not keep beyond a concentrated week or two, let's settle down for a look at a new "point of view" you'll have no trouble keeping up with all year long.

What's this peerless "point of view"? Just turn your television dial to your local American Broadcasting Company channel and view-what's-new in the program line. Great, eh? You bet it is, because the greatest names in entertainment are right there to give you hours and hours of pleasure.

For the kids, your local ABC television channel comes up with zippy programs such as SUPER CIRCUS, with ringmaster CLAUDE KIRCHNER, lovely MARY HARTLINE, the CIRCUS BAND and many colorful CLOWNS. . . . DICK TRACY is seen in weekly thrilling episodes; BUCK ROGERS and his daring exploits are here, too . . . as well as the swell ACROBAT RANCH show with "UNCLE JIM" . . . and the dog-gonnest program of all, cheerful CHESTER THE PUP.

For the "grown-ups," the ABC television "point of view" features high-light shows such as THE PAUL WHITEMAN GOODYEAR REVUE, with EARL WRIGHTSON and fabulous guest stars . . . SHOW-TIME . . . USA, featuring the theatre's most famous performers . . . HOLLYWOOD SCREEN TEST, with NEIL HAMILTON and starting-stars and starlets . . . THE COLLEGE BOWL, a musical comedy series starring the irrepressible CHICO MARX and Company . . . BEULAH, starring ETHEL WALTERS in comic situations . . . THE BILLY ROSE SHOW, offering punch-packed programs of Broadway life . . . CAN YOU TOP THIS . . . LIFE BEGINS AT 80, emceed by JACK BARRY . . . the rousing ROLLER DERBY . . . JOHN REED KING's gay CHANCE OF A LIFETIME . . . the favorite FIRST NIGHTER program . . . DON McNEILL'S TV CLUB with the whole gang . . . STOP THE MUSIC with bouncy BERT PARKS . . . DON AMECHE welcoming you to HOLIDAY HOTEL . . . BLIND DATE, festively femceed by ARLENE FRANCIS . . . I COVER TIMES SQUARE . . . the grand LIFE WITH LINKLETTER . . . the highly-scored PULITZER PRIZE PLAYHOUSE . . . THE STU ERWIN SHOW, "THE TROUBLE WITH FATHER" . . . and many exciting others that give you a choice "point of view." Be sure to check your newspapers' TV logs for exact time and day.

Joan Lansing

The Lady in Question

(Continued from page 35) year I met motion picture stars—honeymooning, working in the studios and on location and holidaying. And always our talk would turn to Bergman. Was she as happy as she looked in her photographs? Did I think her love for Rossellini would endure? What did my old friend Anna Magnani, who previously played *Trilby* to Rossellini's *Svengali*, have to say on the subject?

"Magnani," I told them, "has been extraordinarily magnanimous—for Magnani." For when I had asked Anna how she felt about Ingrid, she had shrugged.

"I have no anger for Madame Bergman," she had said, "only the very greatest sympathy!"

Currently, it must be reported, Ingrid appears to need sympathy from no one. She is still utterly, completely in love. Rossellini seems to be also. He never leaves her side.

Recently, when they were in Paris together, a friend asked Ingrid, "Is it true you are expecting again?"

"I expect to have many children. I want a large family by Roberto," Ingrid answered with a smile.

It is difficult, sometimes, to believe that the recklessly romantic Mrs. Roberto Rossellini, by virtue of a proxy marriage in Mexico, is the shy conservative creature we used to know.

However, I remember so well, about four or five years ago in Hollywood when I visited a studio set on which Ingrid was working. My host, that day, a famous man star, must remain nameless.

WHEN Ingrid left the set his eyes followed her, amused and admiring. "Quite a woman," he said, "isn't she?" Then, not waiting for an answer, he went on, "She's going to find it out one day, too—and when she does, look for trouble."

"You don't think she knows it yet?"

He shook his head. "Elsa, you know as well as I do that no woman aware that she's quite a woman sinks everything she has into a 'career!'"

He was very astute, this actor. But I doubt that even he guessed how completely Ingrid was to kick over the traces.

She was looking for Rossellini, I'm convinced, long before she found him. Quite unconsciously, of course. In fact, when the long run of "Joan of Lorraine" kept her in New York, away from Doctor Peter Lindstrom, and so gave her a true perspective, she asked for a divorce. Lindstrom would not hear of it.

Once she met Rossellini, however, her marriage was over; even though it was to be two years before the California courts or Lindstrom accepted this fact.

In Sweden, you know, any gentleman from the South—an Italian, Frenchman, South American—is certain to be a great favorite with the ladies. The Latin grace and charm and gaiety are a happy contrast to the stolid personalities of Swedish men.

And Roberto Rossellini is an especially attractive Italian. Many things have been said of him. And half of what has been said, at least, is downright damning. But no one denies his tremendous warmth and charm. He is quite able to hold a roomful of people fascinated. Add to this his knowledge of, his success in, and his interest for Ingrid's own art medium and you will realize how all that happened was like a flood tide.

Ingrid and Roberto are living now in their new home on the Mediterranean. This, as Roberto drives any one of their five cars, is only a few minutes from Rome, nineteen miles away. It is exceedingly well staffed, too, their house, for,

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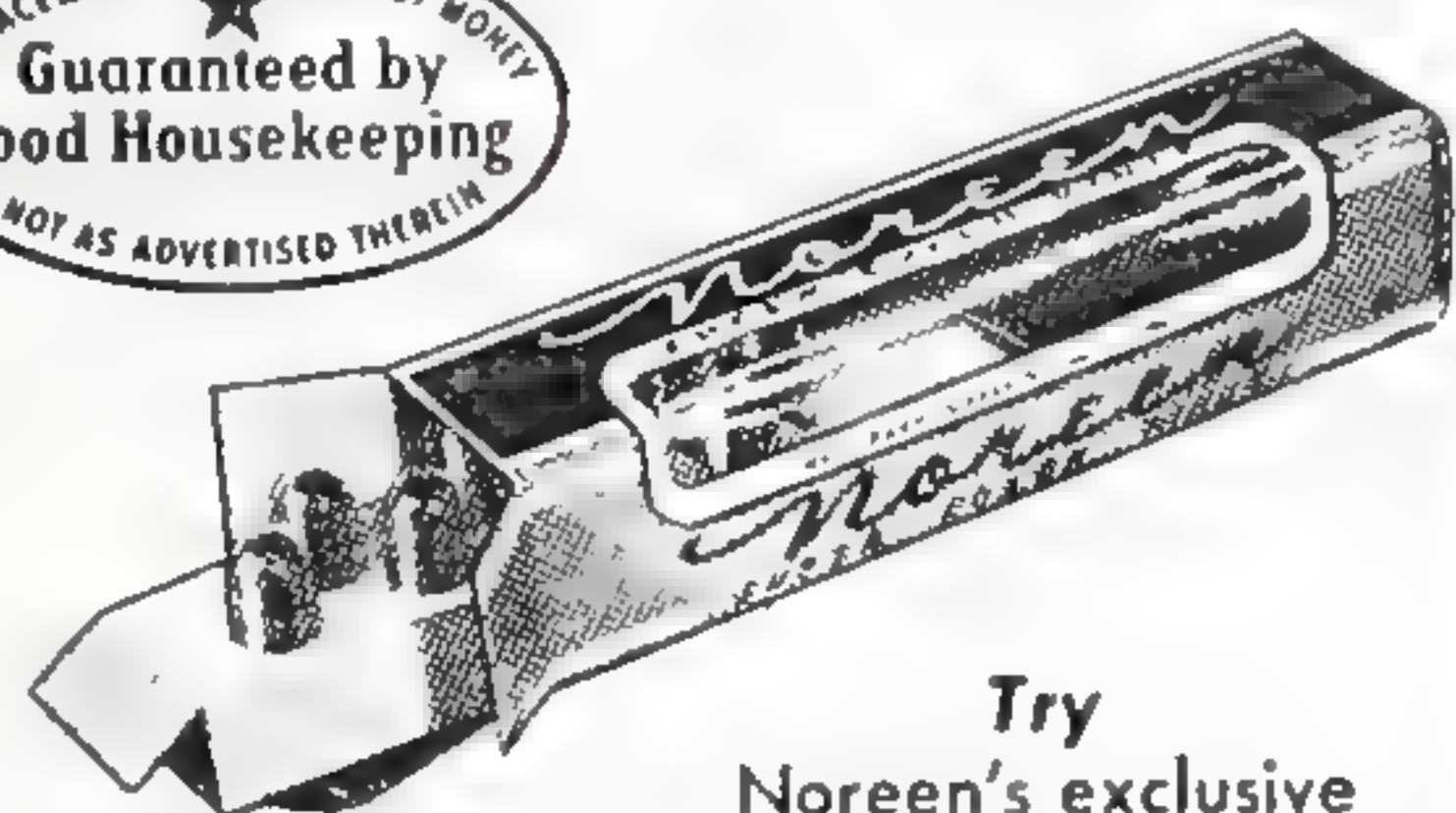
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including the nurse for their son, Renato, they have ten servants.

This sounds as if the Rossellinis were possessed of great wealth. I'm sure they are not. Otherwise Rossellini would not have refused all the newspapers permission to use photographs of his infant son unless they paid his price—and it was not a modest price—for the pictures he took of Ingrid and Renato. He has what he earns as a director over there, far less than any Hollywood director's income. And Ingrid has her percentage rights from "Under Capricorn" and "Joan of Arc," which she made before she knew Rossellini, and the fateful "Stromboli" which they made together. How much these percentages amount to is anyone's guess. However, not any one of these three pictures has been a great success. However, in Italy an American dollar goes far, buys a lot of lire.

If "Under Capricorn" and "Joan of Arc" had turned out more successfully we might never have seen the *affaire Rossellini*. I, for one, have always been convinced that Ingrid turned to him first—having seen the pictures he had made with Anna Magnani—because she believed him to be the great master who could change the unfortunate pattern into which her career was falling.

"Stromboli" of course was the greatest failure of all. Roberto puts the blame for this on the way the film was cut and narrated in America. Ingrid agrees. That Ingrid regrets her statement that she would retire permanently from the screen has long been apparent.

In corroboration of what I say, Ingrid reads her fan mail most carefully. But it is so contradictory that it is impossible to gauge the public pulse by it.

A letter with a Finnish postmark told her, "You have given your nameless son a black eye before he was born. Why don't you hang yourself? The public is going to get even with you, anyhow." Only the postscript suggests the correspondent still has Ingrid's interests at heart. It warns, "Take care of your own money in your own account."

Contrarily, a woman from Illinois writes: "Every adult with a thinking heart knows you could have easily by-passed your son's birth with your own secret 'Hollywood Appendix.' And each such person knows you are a fine person, torn between your conscience and duty and what must be a very great love."

Ingrid tried, I think, over and over, to save her marriage. In his divorce testimony Doctor Lindstrom said: "The last thing my wife did before she went to Italy was to select wallpaper for a new nursery in our home. We had been on a vacation to Aspen, Colorado, on which we had made plans for the future. This included a second child."

How many babies are born, I wonder, because their parents hope to strengthen a marriage that isn't working out too well. Too many, is my guess.

Later in his testimony the doctor, who charged cruelty and desertion, said that when he arranged his dramatic meeting with Ingrid on a Mediterranean island—while she was making "Stromboli"—that she promised to change her ways. "She told me, 'this has to stop,'" he said. "She promised she would discontinue the relationship, have nothing more to do with the Italian director outside her profession."

Here again I believe Ingrid meant what she said—when she said it.

In Stockholm where Peter and Ingrid lived before they came to America there's no surprise over what has happened. Ingrid's cousin, Greta Lindahl, who works in the florist shop that her uncle and In-

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grid's uncle owned, said: "Ingrid used to act in this room. Now and then she'd fix lunch for us. Meatballs were her specialty. And, around Christmas, when we were very busy, she'd deliver flowers."

She went on to report that Ingrid had made her first professional appearance when she had recited poetry in a night club. "Then," she said, "she went on to the Royal Academy. And, at a party, she met Peter Lindstrom. He was from Stoeede, the north of Sweden, where his father was a gardener. The family thought him cold and ambitious."

In Stockholm also there's Jules Berman, famous author and journalist and Ingrid's friend for many years.

"She has developed," he reports, "and grown into a woman who is no longer afraid of life. 'Why,' she asked me when I saw her recently in Paris, 'should I spend all my life with a man I do not love?'"

WITH Rossellini, certainly, Ingrid is happy. Besides being evident in all her pictures her happiness runs through her conversation like an electric current. Always she is saying how lovely her baby is. Constantly she is telling of the wonderful things her husband has done. And when Rossellini made his last picture, "Francis, God's Jester," she sat with him long hours every day in the cutting room, exactly as she said she would do.

This production, shown at the International Film Festival in Venice but not yet available to American audiences, merited high praise. It is of interest that in it the monks are portrayed by real monks from the Franciscan Monastery of Nacera Inferiore of Naples.

Ingrid has been troubled about many things during the past two years. It couldn't be otherwise. Above all she has been troubled about her separation from her twelve-year-old daughter, Pia, now renamed Jenny Ann by her father. She has kept in touch with her, however, by letters and gifts and frequent telephone calls. And now that a California divorce has been granted Doctor Lindstrom she will see Jenny Ann every summer.

"What are your plans?" I asked Ingrid a few weeks ago before she had had the Howard Hughes offer.

"I do not have any," she said. "I cannot make any."

However, others tell me that, more than once, she has admitted that she would give anything if she could get back to America and make one good picture. But Ingrid, I think, remains dubious about the advisability of returning lest the reception she and Rossellini receive—and she'll go nowhere without him—might be unpleasant.

A great deal has been said about Ingrid during these last few years. But it remained for Peter Lindstrom to do far and away the best job of summing up.

When he was on the stand and his attorney asked, "Do you have any bitterness towards her?" Lindstrom hesitated, then answered, "No. I feel sympathy for the predicament she has placed herself in. But I think she has many good qualities, besides being very beautiful."

The future remains uncertain. But currently, I think, Ingrid, for all of her problems—her deep concern over public opinion, her loneliness for her daughter, her absence from the studios—is happier than she ever was before in her entire life.

THE END

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Shadow Stage

(Continued from page 30)

the startling information that, in his opinion, his corned beef and cabbage and his spareribs and sauerkraut, are the two most potent dishes in the world to get a young woman's attention focused on a man. Must not have worked, however, in the case of Ruth Roman. She and Steve had a couple of dates and ended in a deep freeze. Maybe he didn't cook for her... Gary confided during production that he feels it is time for some Western action dramas to be tried out in New York on the stage. Raymond Massey promptly started writing a play for Gary.

✓✓ (F) Undercover Girl (U-I)

THIS picture takes you on a tour of New York, Chicago, Tia Juana, Mexico and finally Los Angeles. It's an authentic study of police narcotic squad methods with Alexis Smith as a policewoman determined to track down her father's murderer. Alexis's assignments are tough ones, as are the characters with whom she must mingle to gain her end. Scott Brady is convincing as the lieutenant and Gladys George does a beautiful job with the difficult part of a bed-ridden woman. The action brings Alexis, the dope peddlers and the police to a deserted house and an exciting climax.

Your Reviewer Says: Cops and dope peddlers, and exciting.

Program Notes: Canadian-born Alexis Smith, who has always wanted to be a ballet dancer, won the battle of the plunging neckline in this film. "I don't mind playing a good girl on the screen once in a while," said Alexis, "but I see no reason why the character has to be dressed like a missionary."... Scott Brady, born Jerry Tierney, younger brother of Lawrence Tierney, got into pictures via the G. I. Bill of Rights and a Little Theater production of "Heaven Can Wait," back in 1946. While he was making this film Scott was gloriously in love with a young feature player named Dorothy Malone—and he took off after this picture was finished to visit her in Dallas, Texas. "I've torn up my address book," he announced. However, he must have gotten a new one recently. He's romancing a lot of girls these days, but still flies out often to see Dorothy.

✓✓ (F) Kansas Raiders (U-I)

SOME of the most attractive bachelor boys in Hollywood, Audie Murphy, Scott Brady, Tony Curtis and Richard Long, add suspense and interest to this Technicolor story of Civil War days. Brian Donlevy plays Quantrill with a fascinating ruthlessness, but in the end he actually throws his life away so that young Jesse James (played by Audie Murphy) can live. Old-time actor Richard Arlen is an attractive Yankee. Marguerite Chapman is appealing and Scott Brady startlingly brutal. The love theme is unusual, and no fair telling.

Your Reviewer Says: Plenty of action.

Program Notes: Audie Murphy is not a man to string along with tradition. To heck with it, he says. When he was assigned this part he went straight to his U-I bosses with the argument that heroes not kissing heroines in Westerns is an old-hat theory. Audie talked his way into a passionate love scene with Marguerite Chapman. During this production he was pitching the woo at Princess Sita B. Singh of Kashmir, India, who was quite smitten with our boy. But the Princess returned to India, and Audie is now engaged to a most attractive young airlines executive named Pamela Archer. Says he will marry her as soon as his divorce from Wanda Hendrix is final... Tony Curtis is being groomed



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PERMABOOKS

for stardom at Universal. He was born in New York, June 3, 1925, and lived most of his life in the Bronx, where his father, Mono Schwartz, who had been a well known actor in Budapest, ran a tailoring shop.

✓✓ (F) American Guerrilla in the Philippines (20th Century-Fox)

HERE is a dramatic story about American heroes headed by Tyrone Power as a U. S. Navy Ensign. It was actually made in the Philippines and has some exotic background scenes in Technicolor. Micheline Puelle, the French beauty, is a fine choice for Tyrone's leading lady. Tom Ewell is excellent as a pal with a sense of humor. A typhoon thwarts Power and his buddy Ewell when they attempt to sail for Australia in a boat that is definitely not seaworthy. They are rescued by natives and then their adventures continue. Robert Barrat appears as General MacArthur who arrives at the eleventh hour and conquers the enemy. There are exciting mob and battle scenes, beautifully photographed.

Your Reviewer Says: Authentic 1945 history.

Program Notes: The largest non-military movement of men and equipment to reach the Philippines, since the war's end, was engineered by the studio for the filming of this documentary drama. They called it the "second invasion" of the Philippines. The arrival of Tyrone Power in Manila touched off a civic demonstration unmatched since the triumphal return of General Douglas MacArthur himself. Ty greeted his admirers in their own Tagalog tongue . . . Ty's wife, Linda Christian, visited him on location, but life was pretty rugged in the back country, so she returned to Europe, bypassing Hollywood. The Powers are now in London where Ty is appearing in the stage success "Mr. Roberts" . . . Micheline Puelle is the delightful French actress who made her American screen debut in "Under My Skin." She is married to Bill Marshall, Errol Flynn's partner in the movie he is producing on the Riviera.

Emergency Wedding (Columbia)

A WEDDING takes place between Larry Parks, a millionaire's son, and Barbara Hale, a beautiful young doctor. Larry has never been happy due to his father's heavy-handed guidance, and has never accomplished anything in life. He is irked because his young wife is a successful physician, and he is extremely jealous of her male patients, especially of Willard Parker. The doctor's devoted secretary (played by Una Merkel) tries to help their personal situation, but in vain. Larry becomes acquainted with a foreign medico (Eduard Franz) who cannot practice in America due to certain AMA rulings—and finds himself a nice project. Barbara is lovely in the sophisticated wardrobe Jean Louis designed.

Your Reviewer Says: Light and light-hearted.

Program Notes: During the production of this film both Betty Garrett, Larry Parks's wife, and Barbara Hale were pregnant. The new Parks heir will be their second. Young Garrett Christopher is a year old. When his friends learned that Larry was "expecting" again they suggested that he move out of his tiny and rather shabby house in one of the Hollywood canyons. "You'll have to have a room for the new baby," they said. But Larry, who wouldn't give you a dime for Hollywood "front," quickly retorted, "I've always heard that there could be two children in a room—and I think that's still possible" . . . Barbara and Bill Williams are in the process of building a new home in the Valley. They have three names ready for their expected blessed event—Billy, Pamela and Julia.

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✓✓ (F) Branded (Paramount)

THIS Technicolor melodrama has all the elements of danger and intrigue which Alan Ladd's fans enjoy. The supporting cast is excellent. Mona Freeman is beautiful and grown-up. Selena Royle and Charles Bickford as Mona's mother and father are both good; and a newcomer, Peter Hanson, is very attractive. The story is action-packed saga of the Old West. Ladd is called Choya and is as tough as the cactus for which he was named, and brazen enough to try and palm himself off on rich Arizona ranchers as their son who was kidnapped years before. There are Mexican bandits, American bandits and plenty of excitement throughout.

Your Reviewer Says: A good Ladd picture.

Program Notes: The company went on location near Douglas, Arizona, high up among the crags of the Dragoon Mountains where once Cochise, the famed and feared Apache chief of the 1860's, had his headquarters. Although he has had many screen fights in his career, the free-for-all brawl in this picture was about the toughest Alan has ever had. When the director finally called "Cut," the crew, a hard-boiled lot, broke into cheers of approval... Mona Freeman has a chance to wear some gowns that emphasize her curves, and says she is darned glad to have a part at last wherein she can act and look her age of twenty-three... Peter Hanson, a recent Paramount discovery, makes his screen debut in this picture. Peter, a Marine fighter pilot during the war, studied at the Pasadena Community Playhouse for many months, and supported himself by working days in a launderette.

✓1/2 (F) Double Crossbones (U-I)

THIS one is about pirates and ships at sea. Donald O'Connor is a dancing-singing Eighteenth Century beau brummel, and it all takes place in the Southland, U. S. A. Helena Carter is the red-haired beauty Donald longs for throughout this Technicolor film and doesn't win until he proves John Emery is not the honest Governor people think he is. Donald spoofs through hilarious scenes with an Amazon lady pirate played by Hope Emerson, but his best are the love scenes played seriously. Will Geer is an ex-seaman who gets into many scrapes with O'Connor. Good dance sequences and some good songs, but a silly plot.

Your Reviewer Says: Romance and skuldugery on land and sea.

Program Notes: Hope Emerson, an ex-night club singer, is a great entertainer off stage and on. Her favorite role, however, is the nasty matron who cuts off Eleanor Parker's hair in "Caged"... For the first time in his screen career, which began while he was in diapers, Donald O'Connor is allowed to make love in a serious way to his leading lady. He's no Valentino, but he's good.

Best Pictures of the Month
Cyrano de Bergerac
Born Yesterday

Best Performances of the Month
Jose Ferrer in "Cyrano de Bergerac"
Judy Holliday in "Born Yesterday"

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The Story of a Divorce

(Continued from page 47) made up her mind to slip into court and end her marriage with inexplicable suddenness—inexplicable, at least, to Hollywood where the insiders have been wondering for months and months. . . .

With their love admittedly colder than a deep freeze and their marriage on the rocks with no hope of salvage; with no torch blazing unhappily in either heart—why did Joan Fontaine and William Dozier wait two long years to get a divorce?

Joan could have married a dozen eligible beaux since the day she and Bill told the world their marriage was surprisingly ended, that they had not been happy for over a year. Neither would talk about this strange situation which kept them married for over two years when there was no marriage—husband and wife where there was no love—legally as one where there was no unity.

BUT Joan has just left my house—and I have her permission to tell this story for the first time: Joan Fontaine and William Dozier could not get a divorce because they could not afford a divorce!

"This was the situation," began Joan, briskly. "Bill and I formed our independent company, Rampart Productions, soon after our marriage. I made one picture, 'Letter to an Unknown Woman,' immediately. You know what happened."

Knowing my movies, I realized she referred to the fact that while she gave a wonderful performance—the picture flopped at the box office. Rampart Productions was in the red from the start.

"Then we made 'You Gotta Stay Happy,' a comedy with Jimmy Stewart," Joan went on. "I really should not have been working. I was pregnant with Debbie, our little girl. But I felt I had to work. Bill was leaving his position as an executive at Universal-International."

"When we ended our marriage for reasons which are strictly our own—we had planned on an immediate divorce. But before we even got started talking a financial settlement—the Government slapped a back assessment on income which was meteoric in amount—frightening, actually. The question came up: How much do I pay? How much does Bill pay?"

"Of course, as a star, I earned more than he did as an executive—but, at the same time, half of the financial responsibility belonged to him as a full partner in our enterprises."

Joan suddenly pulled off her hat and threw it on a chair, running her hands impatiently through her sleek hairdo.

"Money! Money! Money!" she chanted. "There is your secret, Louella."

How strange, I thought, watching her. Here is a woman, a famous star, who has just completed two important pictures, "September Affair," a Hal Wallis production, also "Something to Live For," a Paramount picture; envied by career-ambitious women all over the world for her success and the material things it has brought her. All fans believe movie stars are rich. They read of their fabulous salaries and think, "Oh, if only I could make in a year what she makes in a week, how happy I would be."

It just isn't natural to think of these gloriously successful women of Hollywood as feeling the pinch of not enough pennies to go 'round (even as you and I) or of being burdened with debts.

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Hollywood on the march: Dinah Shore, husband George Montgomery, help fight polio

IT WAS all so strange. Here the little girl was, on what was to have been the grandest vacation, 'way up in the mountains. But she hurt too much to be happy. Restlessly, she stirred on her bed, while a man her Mom said was a doctor took mysterious things from a black leather bag.

"Now, sweetheart," he said, "let's have a look and see what's bothering our girl."

After awhile the doctor and Mom went away, to where Dad was waiting. And later, Mom came back and smiled. Only it wasn't a merry smile, rather it was sad. "You're going to take a little trip, Honey—in a big automobile to a nice hospital where the doctor will make you well again."

This little girl had polio.

Polio care is costly.

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This little girl's parents were advised to inform their local chapter of the National Foundation for Infantile Paralysis of what had happened. In the meantime, the chapter in their vacation area offered its aid in every possible way. The Foundation paid all costs this family couldn't afford.

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I know how often this is true. But this particular problem is seldom aired in public because, as I said before, it is almost unbelievable to anyone who is not familiar with the situation.

Joan has always been frank with me. That is one reason I like to interview her. When she feels she cannot talk about a subject, she tells me so. If she had been guarded about this for two years, I surmised, some of the financial worries had lifted.

"Yes," she agreed promptly. "After conference after conference, Bill's attorney and mine finally reached an agreement about our snarled and complicated affairs. The road was clear for our divorce."

"And so this retroactive tax assessment from the Government was all that held you up?" I asked.

"Believe me, that's all," she answered. Then she laughed. "Oh, I know—many have suspected that there might have been 'a little spark of love still burning'—but you know better, Louella."

JOAN was suddenly serious again. "No, except for this gigantic money hassle there was nothing else to block an amiable divorce between Bill and me. As far as our little girl is concerned, well, in California the mother usually gets custody of the child, unless she is unfit. And I don't think I am unfit," she smiled. "Everything I hope to accomplish centers around Debbie."

"Fortunately, Bill believes Debbie is better off with me. He will be allowed to see her whenever he wishes. There has never been any trouble on that score."

"Joan," I backtracked over our conversation, "you said just a moment ago that the way is now clear to solve your money problems. How has the picture changed so much since you separated from Bill?"

"I have been working, saving, economizing to pay off as much as possible as I go along. Oh, yes, Louella—art is wonderful. But the artist is also a citizen, believe me. With every cent I make I plan to myself, 'So much must go here—so much for this—so much for that. By being careful, I am gradually digging out.'"

"Sounds very austere," I laughed.

"It means cutting corners everywhere," she nodded. "Bill and I had built a house that was far too pretentious for us. I would never have put so much in a home for myself. But we entertained a great deal in the early days of our marriage. Bill loved parties. They were expensive too, of course. I'm not blaming him any more than I blame myself for the hole we dug financially—but, oh, how I now wish I had had someone to say, 'Joan, this or that is too expensive' before I had to find it out the hard way."

"But you are still living in this 'white elephant,'" I reminded her.

"Because it's cheaper," she replied quickly. "The market on these movie-star mansions is not what it was four or five years ago. I have Debbie and the nurse. It is cheaper for us to remain there than to rent another place big enough for us and let the house stand idle. But you can bet your boots—I do not hostess any more of those champagne-and-caviar parties."

The idea of a luxury-minded screen star going around turning out lights in rooms not being used or budgeting the family vegetables and groceries amused me—but it is no laughing matter to Joan.

Joan went on, "And along with everything else, I was lonely. For several months I did not go out with anyone. I did not want to. I felt restless, unsettled."

"Is that why you went to British Columbia and 'made up with your father'—as the papers put it?" I interrupted. You will

remember the great to-do that was made in the press when Joan, who hadn't been in communication with her 73-year-old father in ten years, went to Canada to be with him on his birthday.

She shook her head. "I'm afraid the true story isn't the sob story they made it," she replied, frankly.

"I had gone to British Columbia on a trip. I happened to be in Canada for reasons other than my father's birthday. But, because I was there, and because he is my father, I visited him on his birthday."

"My allegiance always has been with my mother—and always will be. She is the one who cared for and raised me after my father left her. If I had known my visit would have brought on all those sickening sob stories—" She paused.

"I'm not a sob story type of person," she continued. "I hate self pity. Things work out, I've discovered. . . ."

"Sometimes I think what has happened recently is for the best for me. I have learned the meaning of responsibility. I have learned to handle my own affairs. I have weathered the mistakes I made and shall never make again—because I 'didn't want to be bothered about money matters.'"

"Joanie, what about Collier Young?" I asked quickly. "Aren't you thinking of marrying him as soon as you are free?"

She drew an imaginary sketch on the table with the end of a match as though weighing her answer. "How can I answer that? Collier isn't yet divorced from Ida Lupino. He's as much married as I am at this moment."

"But you do like him best of all?"

"I like him so much I won't even say I will not marry him if he is free, as I will be in a year's time—and if we both feel as we do now. Collier has so much that attracts me. He is young, gay, charming—and yet, so solid as a human being. If neither of us had complications in our lives at the moment—we might marry."

SUDDENLY, Joan laughed. "But, Louella—how can either of us *know* what the year will bring. I am going to tell you something which may surprise you:

"I obtained my divorce from Bill in California *because it will take a whole year for it to be final*. I want that time to think, and think wisely, about any future marriage. If Bill and I had been divorced immediately I might have been married a half-dozen times in the past two years. I mean that."

I knew she was joking. There is a much too settled head on Joanie's pretty shoulders for indiscriminate jumps in and out of matrimony. But there was an essence of logic in what she said as she went on.

"I'm susceptible to the *idea* of marriage," she explained. "I'm a girl who loves a home, a fireside, and a man to come home to—and that's the truth."

I remembered how miserable Joan was when she and Brian Aherne, her first husband, parted. She had not been happy with him (same as with Bill) for many months before their official separation. But without him—also as with Bill—she missed him and the security she had felt as a wife.

As odd as it may sound, this ordinarily gay, carefree girl, who is at the height of her career, has two qualities unusual in a career woman: She has an inferiority complex. And she has a natural, inborn dependence on the male sex which naturally makes her devastating to men!

There is not the slightest doubt in my mind that Joan Fontaine will marry again in spite of being a two-time loser in the matrimonial sweepstakes. She is fundamentally a man's woman—and *that* she won't even attempt to change.

THE END



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